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MUSIC OF INDIA (ARTICLE IV: TIBETAN BUDDHIST MUSIC)—By LILY STRICKLAND

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GALLI-CURCI DETERMINED NEVER TO RETURN TO CHICAGO OPERA

Famous Prima Donna Gives MUSICAL COURIER Exclusive Interview—Says President Insull and Assistant Johnson Were Rude—Will Not Reconsider Her Decision as Long as Present Civic Opera Directors Continue
By Rene Devries

[The Musical Courier publishes herewith the first detailed interview with Mme. Galli-Curci that the prima donna has given out since the story of her differences with the Chicago Civic Opera management came out last week. She refers to the exchange of telegrams between herself and the Chicago authorities, so the entire series is printed verbatim at the end of the interview.—The Editor.]

Knowing that Mme. Galli-Curci would have to pass through Chicago on her way from Green Bay, Wis., where she had given a concert, this representative of the MUSICAL COURIER did not on Wednesday, November 14, journey to the Wisconsin town, but on Thursday went to the Union Depot in Chicago, where at 8:10 p. m. Mme. Galli-Curci, with her husband, Homer Samuels, and her manager, Lawrence Evans, of the firm of Evans & Salter, were to take the Pennsylvania train to Philadelphia. At 7:30 the little company was encountered in the waiting room of the station, where the following interview took place:

"What do you want to know that has not already been printed?" asked Mme. Galli-Curci.

"Madam, all I want is your candid answer as to your future relations with the Chicago Civic Opera management."

Her answer came as a shock. "I will not return to the Chicago Opera after this season. This decision is final. The telegrams sent me by the management speak for themselves. You probably saw them even before they were published in the daily papers. Messrs. Insull and Johnson must have had a motive in wiring me in such an ungentlemanly manner. For seven years I was asked each time what opera I desired to sing for my re-entry with the company. Last July my managers informed Herbert M. Johnson that I had selected Dinorah. I have not been heard in Chicago in that opera for several years and I like the role for my opening night. Read the telegrams again! There is no excuse for refusing my request. Oh, yes the repertory was made up. What a poor excuse! Isn't the repertory often changed by unforeseen circumstances, such as the illness of an artist? Now, Mr. Johnson states that Formichi does not know the role of Hoel in Dinorah, yet he is to sing it a few days after I have sung Lakme. Another very poor excuse, as you must confess. What is the real motive? Do you know? I don't."

No one answered. Mme. Galli-Curci went on:

"I love Chicago. I love the public here. I made my first big hit in this city and I have a big corner in my heart reserved for Chicago, where I hope to sing for many years in concert. I hate to say good-by to the opera company here, but the conduct of the management has made my decision imperative and I won't take the prerogative of a woman to change my mind. I don't speak like a little girl, nor like a prima donna, but like a woman, hurt by men who, for more reasons than one, should be conciliatory. Johnson and Insull were rude, nothing else. 'Take it or leave it,' they said, and I took my cue. I have always worked in harmony with the management, even when the attitude was one of enmity instead of friendship. Now, Mr. Insull wired 'thank you for accepting our decision.' Is that the attitude of a friend, or of a clever president of an opera company? He showed conclusively by his indifferent attitude that he did not care much how I felt to have been treated so unceremoniously by his assistants or himself. Artistic temperament, you may call it, or bad disposition. No! It's only rebellion against being treated as a negligible quantity in a company of which I am a member and to

which I have given of my best for the past seven years."

"Now, Mme. Galli-Curci, you are a very intelligent woman and, as you know, there is no difficulty in the world that cannot be smoothed over. Suppose Mr. Insull or Mr. Johnson should apologize, or change the bill from Lakme to Dinorah. What then?"

"Too late now. They had their chance and they would not take it. If they should apologize now, they would only



Photo © by Mishkin.

ARMAND TOKATYAN,

the young tenor of the Metropolitan Opera Company, who sang the part of Nicias in *Thais* with Maria Jeritza in the title role, both at the opening of the New York and Philadelphia opera seasons. Mr. Tokatyan has also sung at two Sunday Night concerts at the Broadway house and will be heard in a number of roles during the present season. He made his first appearance at the Maine Festivals last month, scoring a splendid success in Portland, Bangor and Lewiston, as *Faust*, in the presentation of Gounod's opera. As a result of his success at the festival, Mr. Tokatyan has been engaged as soloist at the Rubinstein Club for the afternoon of January 8.

do so because of pressure brought to bear on them. Their real sentiment would not change; neither would mine."

Incidents of Mme. Galli-Curci's devotion to the company were recalled. Occasionally she has sung three times a week. Once she consented to sing in Detroit with the

company when she was booked the following day for a concert in Boston; missing connections in Buffalo, she was obliged to cancel her Boston appearance at the last moment. "I am not a vain prima donna," said Mme. Galli-Curci.
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A WILD GOOSE CHASE AFTER ANNA BROWN

She Is Found, with a G on the Front of Her Name—Ganna! An Adventure in the Wilds of Milwaukee

On Wednesday, November 13, the General Representative of the MUSICAL COURIER, having received a hot tip, that Ganna Walska would appear in Milwaukee with the Wagnerian Opera Company, journeyed to the Wisconsin city, arriving just before the first curtain went up on Mozart's *Marriage of Figaro*. In the lobby General Manager Melvin H. Dalberg was encountered. He promptly asked us the reason for our visit.

"Business brought us to Milwaukee," we answered, "and as we had an hour of leisure, we knew of no better way to spend it than to listen again to the company."

"Is it on business, also, that Edward Moore of the Tribune came here?"

We were dumbfounded. So, after all, some one else in Chicago had heard that Ganna Walska was to sing *Suzanna* or the Countess in Mozart's tuneful opera, we thought to ourselves; but answered that we did not know why Moore should be in town. The curtain went up. *Suzanna* was seated at her dressing table and we focussed our opera-glasses on the young lady. Is that Ganna Walska, we wondered, though we know her quite well, having interviewed her a few years ago and chatted with her only a few months ago at Ravinia. Our imagination told us that it was Ganna Walska. Our eyes said that we were wrong. We were undecided. Was it Walska or was it not? When the curtain went down we advanced on Dalberg.

"Who is that woman who is singing *Suzanna*?" we asked.

"The one who is billed," answered the genial manager.

"Is it not Ganna Walska?" we asked.

"Ah," said Mr. Dalberg, "that's why you came, eh? Wrong, my boy, wrong again. If Mme. Walska had sung, we would have notified you, you know."

We smiled. What we thought could not be printed here.

"We believe that's Walska and will say so in the MUSICAL COURIER."

"Now, don't make a fool of yourself. I like you and your paper. That's not Walska."

We insisted that it was and Dalberg insisted upon our going with him back of the stage to meet the lady who sang *Suzanna*. It was not Walska.

Moore was encountered and informed us that Walska would sing the Countess and would appear in the second act.

The curtain went up and the Countess was not Walska. We looked in the house and in the first row, noticed a woman who looked exactly like Walska. When she saw us, she lifted her fur coat and we could not see her well enough to be absolutely certain that it was the person we were looking for. Sitting next to her was the business manager of the Wagnerian Opera Company. We called him aside.

"That's Ganna Walska sitting next to you," we said.

"No," he said, "certainly not."

"Who is it then?" we demanded.

"None of your business," was the curt answer. "Ask me who is on the stage and I will tell you, but you have no right as an auditor. That's not your business."

"Isn't it? Well, you see you are wrong, since I want to know."

(Continued on page 66)

L'AMICO FRITZ IS REVIVED AT THE METROPOLITAN

Nothing Very Exciting Displayed in First Performance Here of Mascagni's Work in Twenty-nine Years—Book and Music Insignificant, But Bori, Fleta and Alcock (Debut) Splendid in the Leading Roles—Danise, Didur, Martinelli and Rethberg Score in *William Tell*—Easton, Gigli and De Luca Win Success in *Andre Chenier*—Jeritza, Easton, Roessler and Bender in *Der Rosenkavalier*, and Bori, Chamlee and Picco in *Traviata* Also Arouse Enthusiasm—A Fine Sunday Night Concert

Of all the sad words of tongue or pen, the saddest are these—"I told you so." When, last May, General Manager Giulio Gatti-Casazza of the Metropolitan announced that he would "revive" Mascagni's opera *L'Amico Fritz*, this season, the MUSICAL COURIER called the work "not an exciting affair." Well, it was revived (if you can call it a "revival" after twenty-nine years), and it turned out to be just what the MUSICAL COURIER said—anything but exciting. Going back to the etymology of the word, to "revive" anything means to put new life into it—and that's

just what somebody forgot to do for *L'Amico Fritz*. Without doubt Mr. Gatti knows why anything so old and musty and innocuous was waked out of its long slumber, but none of the rest of us will know unless he consents to tell.

What a disappointment it must have been to Italy, crazy about the epoch-making *Cavalleria Rusticana*, to see it succeeded by so colorless a work as *L'Amico Fritz*, the first in the long, futile list of Mascagni operas to follow the masterpiece! 1891 was the year of the first performance in Rome and the Metropolitan saw it in 1893.

Last Thursday evening a finely preserved, still beautiful woman entered the Metropolitan to witness the performance. "Madame," said the ever courteous Thomas Bull, guardian of the main portal, "I saw you as Suzel in *L'Amico Fritz* twenty-nine years ago in this same house."

"Sh—!" warned Emma Calvé, putting her fingers to her lips. "I know you did—but don't tell anybody else."

But even Calvé's immense popularity only kept it on for two performances, which shows that *L'Amico Fritz*
(Continued on page 7)

CHICAGO WILDLY ACCLAIMS AMERICAN SINGERS

Florence Macbeth and Edith Mason Are Given a Genuine Ovation in Lucia and Faust Respectively—Chaliapin Scores Again—Gondolfi Substitutes for Rimini—Anseau and Crimi Win Praise—Critic Disapproves of Some Interpretations and the Ballet in Faust—Excellent Performance of The Jewess, with Macbeth, Raissa, Marshall and Lazzari as the Stars

Chicago, Ill., November 17.—The Saturday night performances throughout the season will be reviewed in these columns a week later, for, with the press exigencies, copy must be sent in after the afternoon performance on Saturday. This explanation is made necessary by the complaint of some artists that the performance of Lucia on last Saturday night was not reviewed, even though a notice appeared that the review was deferred.

LUCIA, NOVEMBER 10 (EVENING).

Florence Macbeth made her re-entry in the part of Lucia, in which she has won many triumphs in these and other surroundings. The critic on the Chicago Herald and Examiner, Glenn Dillard Gunn, stated in his review that "the mad scene was given as it has not been done in many a year. Mme. Tetrazzini, in her prime, gave it with greater volume of tone and with that brilliancy that made her voice sound like some miraculously played trumpet. But no Lucia within my memory has surpassed Miss Macbeth in freshness and flawless purity of tone, or in ease and flexibility in the delivery of the pyrotechnical passages." It may be added here that Miss Macbeth's singing caught the fancy of the audience, and on more than one occasion the performance came to a stop, due to the frantic applause tendered the young American girl. Due to the indisposition of Giacomo Rimini, a new utility baritone of the company, Alfredo Gondolfi, made his debut as Ashton. He proved to be a splendid artist, possessing a rich and well controlled voice. Giulio Crimi was more than adequate as Edgardo, a rôle in which he has often been heard in Chicago and in which he showed conclusively that if he has gained in avoirdupois, his voice, too, has gained in volume without losing any of its former beauty. One looks forward to hearing him in other rôles. The balance of the cast was satisfactory.

BORIS, NOVEMBER 11 (MATINEE).

The second performance of Boris, with Chaliapin in the title rôle, brought another huge audience to the Auditorium. The performance was a great improvement on that of the opening night.

FAUST, NOVEMBER 12.

Gounod's Faust served for the second appearance of Fernand Anseau, who sang the title rôle; for the re-entry of Edith Mason, cast as Marguerite, and the first appearance this season of Georges Balanoff, as Mephisto, Honneur aux dames! Thus, Marguerite is given precedence over Faust in this review. Many Marguerites have been seen and heard on the Auditorium stage, but memory refuses to concede a better one than Miss Mason. Felix Borowski, the eminent composer, annotator of the Chicago Symphony Orchestra program notes, an all-around musician, a splendid critic, and adding to all those titles that of president of the Chicago Musical College, informed us voluntarily that the Marguerite of Mason is superior to any he has ever heard, including Melba in her prime. Indeed, Mason sang gloriously, and her stay at La Scala in Milan last summer has done her a world of good, judging by the big strides made in her art since last season. Miss Mason is a serious student and one willing to listen to criticism when constructive, and to profit thereby. Last year it was pointed out that for so young a woman her figure was too matronly. She said nothing, went to Europe, and before singing at La Scala, took a cure, ate less and came back to America the picture of health and elegance. Miss Mason really looked slim in the garments of Marguerite, and as sweet as were her tones to the ear as regal were her looks to the eye. She was captivating to the extreme and acted with the knowledge of a great actress and the enthusiasm of youth. Her portrayal was perfect, and vocally speaking, there is not a flaw in her interpretation nor her singing of the difficult rôle. The Jewel Song in itself was a lesson in singing such as is seldom given on the operatic stage.

Fernand Anseau was Faust, a rôle in which it was expected he would surpass the standard he had set for himself at his debut in Samson. Anseau's is the Faust of the Paris Grand Opera. It is not theatrical, but a poetic portrayal of the old man in whom was transfused a gland of youth by Mephisto, and though physically robust, the demon could not seem to make him absorb all the naughtiness of a disciple of Satan. The portrayal was perhaps too far fetched to be understood. It seemed too modest, too timid, too awkward and bashful to an audience that has been used to other Fausts' outbursts of passion that were shouted from the footlights. Anseau sang the Salut Demeure to the house and not to the audience. He was right and artistic, but far from effective. Anseau, furthermore, does not seem to possess the mezza-voce, as the Italians call that sort of singing, and though he encompasses high altitudes with great certitude and ease, he decided at the last moment to close the Cavatina with a falsetto tone—a very wrong idea, for, though Gounod wanted this number concluded pianissimo, a full chested high C would have brought down the house and made the success of Anseau incontestable. As it was, he scored heavily but not triumphantly. He sang during the balance of the evening with good effect and was not perturbed by the sour tone that emanated from the instrument of the concertmaster—a virtuoso violinist, it is said, but one who should be watched hereafter, especially in solos, where nervousness hampers his bow arm. The Mephisto of Baklanoff is one with which this reporter cannot become reconciled. It appears to have been made to measure and lacks spontaneity. Why should Mephisto look so ugly, be so shabbily dressed, when, on the contrary, he informs the public that he is a chic gentleman, one who knows how to wear the mantle of the courtesan and the feather of the cavalier. Baklanoff, of course, has made a study of the Mephisto of the Damnation of Faust of Berlioz. Good there, but why make the Mephisto of Gounod like that of Berlioz? Mr. Baklanoff may say that a Mephisto is a Mephisto and a devil a devil. Not at all, no more than the water of Lake Michigan is like the water of the Mediterranean, and even if both waters were salty, one would look gray and the other turquoise. Mountains are mountains, but there is a vast difference between the Alps

and the Rockies or any other chain. Thus, Baklanoff's Mephisto is totally wrong. The famous Russian baritone has often been told that the part does not suit him, either vocally or histrionically, yet he insists upon appearing in it. Now it is time to call a halt, as really his delineation of the part handicaps the other personages. Gounod has written for Mephisto music that is at all times gay. There is not a dull moment for Mephisto, not even in the church scene, not even in the final act. Mephisto is always singing music that has a punch put into it by its creator, and Baklanoff sings it as though it were a litaney. Though when Baklanoff was first seen as Mephisto in seasons gone by, his portrayal was condemned, it was nevertheless admired for its originality, but an annual repetition of his wrong version no longer interests but exasperates by its illogicality. Baklanoff seldom makes a gesture now. He and Chaliapin are the most frugal in gestures. They seldom walk on the stage; they stand and through facial expressions portray their inner feelings. This is all right for themselves, but very difficult and even provoking for their colleagues who impersonate the other personages in the drama.

Poor Anseau! He had never seen such a devil as Baklanoff, one that did not move near him, one who was so parsimonious with his gestures that whenever he moved his hand toward Faust, the latter was miles away. Then, in the first act, when Valentine, whose sword had been broken through the infernal power of Mephisto, comes toward him showing his sword as a cross, Baklanoff smiles, laughs, as though he, the devil, were not afraid of He whom the cross represents—God. Again illogical! All through his performance Baklanoff was a walking pallbearer, a black spot that was made green most of the time by the use of an electric light that shone too brilliantly in Marguerite's garden. Desire Defrere was excellent as Valentine. The same may be said of Maria Claessens as Martha. The chorus sang sufficiently well, but the ballet was altogether inefficient, inasmuch as two of the ballerines fell miserably on the stage when pirouetting. The corps de ballet, by the way, seems this year to be made up of amateurs not yet proficient in the terpsichorean art, and the easy arrangement of the waltz made for them by the balletmaster was so badly done as to call for harsh criticism. It was the most disarranged ballet ever seen at the Auditorium. Ballets should be suppressed altogether, or presented so as not to shock the intelligence of the spectators. Polacco was again a brilliant star, as his interpretation of Faust is the right one—the one that we have been used to since infancy, but he imbued in the score some of his own personality and made the music sound as though it had been written only a few years ago instead of being born in the days of our grandparents.

LA JUIVE, NOVEMBER 13.

Halevy's The Jewess (to give it its English title), was sung in Italian by practically the same cast heard when the opera was revived last season, with the exception that

Florence Macbeth took the part of the Princess, sung last year by Edith Mason. Before reviewing the merits of each artist, let it be said that the performance as a whole was one of the very best of the present season and a wonderful improvement over that of last year. The scenery, especially that of the first act, was magnificent and worthy of the Chicago Civic Opera Company and the Auditorium Theater. Then, the orchestra, under Panizza, lent its splendid support in making the presentation meritorious, and the audience had no reason to regret its exuberance. Its loud manifestations of pleasure were timely and showed a general knowledge of the score.

Rosa Raissa made her first appearance of the season as Rachel, and from the first bar this listener was aware that the famous dramatic soprano was at her very best. Indeed, from her very first tone to the last she poured out her golden vocal resources, thrilling the audience, now by the volume of her organ, now by the note of pathos and tenderness, then by pianissimos and well sustained tones. Raissa, in all her vocal splendor, made the Chicago public sit up and take notice. Beautiful to look upon, she made up a Rachel as attractive to the eye as her song was to the ear. A performance as perfect as any one could desire! Her triumphal success showed not only her popularity in our midst, but also the new enjoyment opera-goers derived from her interpretation of Rachel.

Charles Marshall was Eleazar—a rôle in which he had done great things last season and in which he covered himself with glory on this occasion. Those who heard Marshall two years ago, or even last year, will think this reporter over-enthusiastic as to the merits of Marshall, but had they heard him, they would think differently, as the Marshall of today is different from the one of yesterday. Marshall is an ambitious man—one who understands that success does not come without work, and that he studied assiduously since last season was made apparent by his correct phrasing, roundness of tone, and altogether beautiful singing. His Eleazar may well be called a masterpiece from the vocal standpoint. Histrionically, he can still improve upon it, as he makes it a tottering old man while he does not sing, and a Samson when he does. His success was phenomenal and in every way justified. Virgilio Lazzari has also made big strides in his art since last year, as revealed in the difficult rôle of the Cardinal, which he sang with fine nobility of tone, encompassing well the wide compass from low domains to high altitudes with apparently no effort whatsoever, and his resonant organ added materially in the success of the opera. His Cardinal was dignified, and though Lazzari is not a giant as to stature, he made the personage stand out, as it should, as a big factor in the plot. Florence Macbeth was the Princess, and she did well with the part, even though she found it necessary on some occasions to call to her aid all her vocal resources, especially as to tone volume. She shared with her colleagues in the success of the evening. Angelo Minghetti also made his first appearance this season as Prince Leopold—a part he had sung last year with telling effect, and in which he showed notable improvement since last heard. Minghetti was not well last year. He was rather thin of build, often uncertain musically and even at times awkward. All those faults have now disappeared. His voice has gained greatly in volume without losing its former beautiful quality, for which he was much feted last season. He has gained in avoirdupois, but not sufficiently. (Continued on page 39)

INTERNATIONAL COMPOSERS' GUILD OFFERS NOVELTIES

An interesting program is announced for the present season by the International Composers' Guild. Founded in 1921 and now in its third season, this guild has on its advisory board some of the most noted of modern musicians. Its technical board is as follows: Edgar Varese, Alfredo Casella, Carl Ruggles, Carlos Salzedo and Walther Strahm. On the advisory committee are: Bela Bartok, Ernest Bloch, Busoni, Castelnuovo-Tedesco, Acrio Cotapos, Henry Cowell, Bernard van Dieren, Carl Engel, Goossens, Zoltan Kodaly, A. Walter Kramer, Loeffler, Arthur Lourie, Malipiero, Milhaud, Ravel, Roussel, Rudhyar, Satie, Florent Schmitt and Carl Tiessen.

The first concert for this season is to be given at the Vanderbilt Theater on Sunday evening, December 2. All of the works given are to be performed on this occasion for the first time in America. They are as follows: Reynard (The Fox) by Igor Stravinsky, a burlesque from Russian Folk Tales, for chamber music and two tenors and two basses personifying The Cock, The Fox, The Cat, The Goat.

The tenors are Jose Delaquerriere and Harold Hansen; the bases John Barclay and Hubert Linscott. The orchestra will be composed of the leading players of the Philadelphia Orchestra, and the work will be conducted by Leopold Stokowski, by special permission of the board of directors of the Philadelphia Orchestra.

Second on the program will be Trois Poemes, for soprano and piano, by Maurice Delage, to be performed by Eva Leoni and Carlos Salzedo. Claudio Arrau, Chilean pianist, will then play a group consisting of the following numbers: Syntheses by Arthur Lourie, 1922 by Paul Hindemith, Improvisations by Bela Bartok. The final number on the program is to be Schoenberg's Herzgewächse, for soprano, harp, harmonium and celesta, with Eva Leoni, Marie Miller, Julius Mattfeld and Carlos Salzedo.

The following facts are of interest. Delaquerriere, tenor, is the son of the famous operatic artist and is himself leading tenor at the Gaite Lyrique, Paris. The poem of the Schoenberg composition is by Mættelrlink, and it is



ARTISTS WHO WILL TAKE PART IN THE RENDITION OF STRAVINSKY'S REYNARD (THE FOX) at the concert of the International Composers' Guild, December 2, and Carlos Salzedo, member of the Technical Board, and leading light in American modernism. From left to right: Hubert Linscott, bass; Carlos Salzedo, at the piano; John Barclay, bass; Jose Delaquerriere, tenor; Harold Hansen, tenor. (Keystone View Co. photo)

reported that it would have been given here sooner had it been possible to find a singer with the wide range demanded by the score—from low G sharp to high F. Eva Leoni has this remarkable range as well as the other essential



MARIE MILLER

characteristics to the proper interpretation of this futuristic music.

It is further announced that Casella has organized a society in Italy to be associated with the New York League. It is to be called the *Corporazione delle Nuove Musiche*, Casella president and d'Annunzio secretary. It proposes



Photo by Apeda.

EVA LEONI,

who has been selected to perform the difficult Schoenberg work, *Herzgewächse*, and other songs at the *International Composers' Guild* concert, December 2, at the *Vanderbilt Theater*.

to publish a magazine of modernism entitled *Prora* (The Prow), to be similar to and associated with the *Aeolian Review*.

Other New York concerts of the Guild are to be given January 13 and February 3.

Stock's Success as Siegfried Conductor

Chicago, Ill., November 18 (By telegram).—The eyes and ears of the Chicago musical world were focused, on Sunday afternoon, November 18, on Frederick Stock, the much admired symphonic conductor, who made his debut as guest with the Chicago Civic Opera. Siegfried was the opera and, though a complete review will be published in these columns next week, to satisfy at once the curiosity of musicians, it may be said that Stock crowned his career. He and the augmented regular Chicago Civic Opera orchestra were the real backbone of the performance. The singers were, as they should be, merely accessories in the music drama. Stock's reading was illuminating, sane and that of a versed operatic conductor and Wagner's imperishable music sounded more beautiful than ever under his forceful and poetic baton. The performance was a triumph for Stock. (Signed) R. D.

Xaver Scharwenka for Chicago

Prof. Xaver Scharwenka is coming to America May 1. He has been secured as guest conductor for the North Shore Festival, where he will conduct one of his own compositions. He will also, with Georg Schumann, be a guest judge at the orchestral composition contest. The names of the other judges have already been published in these columns. As also previously announced, Prof. Scharwenka will teach at the Chicago Musical College during the months of May, June and July. In addition, he will give recitals during the month of May, in Chicago, New York and Boston.

As announced recently in the *MUSICAL COURIER*, Sergei Klubansky, the well known New York vocal teacher, has been secured by the Chicago Musical College for a master class, which, as ever, will be held during the summer season at this renowned Chicago institution.

Cecilia Hansen Entertains Prof. Auer

Cecilia Hansen, the violinist, entertained Prof. Leopold Auer, at dinner at the Great Northern Hotel last Saturday.

METROPOLITAN OPERA

(Continued from page 5)

was no better then than it is today. The book is by P. Suardon, after (and long, long after) the once famous novel by Erckmann-Chatrian. The story, as reduced for the libretto, is simple to the point of childishness. Fritz, tenor, a wealthy Alsatian farmer, fancies himself as a bachelor. David, the village match-maker, wants to marry him to Suzel, Fritz's gardener's daughter, and succeeds, after mild and unfounded resistance on the part of Fritz. It is all too artless and innocent for anything. The great puzzle is why Mascagni was attracted to so stupid a book.

MUSIC INSIGNIFICANT.

The music he wrote to it is hardly more significant than the book itself, for which one can hardly blame him. There is a sweetly pretty duet under the cherry tree in the second act; there is an inter-mezzo more dramatic than anything else in the opera; and for the rest there is a mild flow of quite undistinguished music, with just an occasional phrase or turn of harmony to remind one that it is all by the composer of *Cavalleria*. The orchestration, sometimes a bit violent for the subject matter, is by a practised hand.

BORI AND FLETA IN LEAD.

Doubtless Lucrezia Bori was the principal *raison d'être* for the revival. In a reddish wig and fetching costumes, she looked charming and sang the music delightfully. One only regretted there was not more value to what she had to sing. Her acting, too, was delightful. She was the simple, ingenuous, secretly love-sick maid to the life. One wondered only how Fritz could be as stupid as he was to hang back for so long. Miguel Fleta was thoroughly satisfactory in the title role. He sang in a straightforward manner, in good taste and fine restraint, never attempting, as so many tenors would, to make more out of the music than was in it. His acting, too, was always in the picture. Giuseppe Danise seemed a bit colorless in his presentation of the character of Rabbi David, the match-maker, but the character is colorless. Benevolence, its keynote, is not a striking operatic hue. His singing was excellent.

MERLE ALCOCK'S DEBUT.

Merle Alcock, the well known recital and oratorio singer, made her debut with the Metropolitan in the most picturesque rôle of the opera, Beppe, the fiddling gypsy boy. Fortunately some of the most agreeable music falls to Beppe's lot, and Mme. Alcock took advantage of her opportunities to display the full beauty of her warm, rich mezzo voice. She was a little nervous about her movements on the scene, as was only to be expected, but proved without doubt that she will be an addition of distinct value to the Metropolitan singing forces.

Smaller parts were well taken care of by Pompilio Malatesta, Giordano Paltrinieri, and Grace Anthony; in fact, Malatesta's imitation of a hungry man eating a square meal was a triumph of realism.

Roberto Moranzoni conducted, with more vigor than is his wont this year, and did his best for the score. Samuel Thewman had the stage management, which called for no great efforts on his part. The chorus, trained by Giulio Setti, did its little off and on stage singing very prettily. Joseph Urban had made some bright, attractive scenery for all the three short acts. In particular the big room in Fritz' house looked like a most comfortable place to eat and drink in, in a dreamy Alsace in 1820. There was a lot of applause at appropriate moments, especially when these moments belonged either to Miss Bori or Mr. Fleta. To sum up: Something hardly worth doing, very well done.

WILLIAM TELL, NOVEMBER 12.

The second week of the Metropolitan Opera opened with this season's initial performance of William Tell, Rossini's stirring version of the well known historical revolt. Giuseppe Danise appeared in the title rôle, enacting the heroic rebel with most convincing fervor, his hatred of Gessler—portrayed by Adamo Didur—and the tyrannical yoke suppressing his people, a very real thing indeed. Giovanni Martinelli, as Arnold, left little to be desired, either vocally or histrionically, while Elisabeth Rethberg made a most delightful Mathilde. Marion Telva was Hedwig, and Nina Morgana, Gemmy, both artists entering into the spirit of the period with tragic realism. Other members of the cast included Jose Mardones, who gave an impressive rendition of Walter Furst; Italo Picchi, as Melchthal; Angelo Bada, as Rudolph; Millo Picco, as Leuthold, and Max Bloch as Ruodi. The large chorus of peasants, soldiers, and members of the court train, and the elaborate ballet, provided a picturesque setting for this decidedly picturesque opera.

The overture to William Tell played preceding the second act, was excellently performed, and Genaro Papi, the conductor, won an appreciative outburst of applause.

ANDRE CHENIER, NOVEMBER 14.

The first performance this year of Giordano's noisy opera, Andre Chenier, marked also the first appearance of Florence Easton in the rôle of Madeleine. One is ever surprised anew at this artist. Everything she undertakes is superbly done. Madeleine is not exactly what one thinks of as an "Easton rôle." It calls for a much greater display of emotion than most of her parts, but histrionically she measured up to every demand, making a human figure out of what is often merely an operatic puppet, and vocally she was more than satisfactory, her voice being as fresh in quality and plentiful in quantity in the final duet as at the opening curtain. Add one more to Miss Easton's long list of thoroughly satisfying impersonations and score another decided success for her! The audience was not slow to recognize the fine work that she did.

The performance marked, too, the first appearance this season of the popular tenor, Beniamino Gigli. Those who saw him sing the first performance in this rôle two years ago realized what tremendous strides Gigli has made as an artist. He had just as fine a voice when he made his debut in the rôle, but then he had not learned to give it the variety of emotional coloring that he imparts to it now; and as an actor he has improved at least fifty per cent. This young tenor, who has one of the very finest voices in existence today, is not content to rest upon that, but is constantly striving to develop every side of his art, with results which were plain enough to see in the Chenier performance. There was a tremendous ovation for him after the monologue in the first act and the heartiest of applause throughout the evening.

The third of the trio was this time Giuseppe de Lucca.

One is always at a loss which to admire more, the perfection of De Luca's bel canto or the easy grace of his acting. There are indeed few Metropolitan casts where the whole group of leading rôles are in the hands of such splendid artists as Easton, Gigli and De Luca. Marion Telva, Angelo Bada and Kathleen Howard stood out particularly in small rôles. Moranzoni conducted with more vigor than he is wont. An audience that filled the house was more than generous in its applause throughout the evening.

SAMSON ET DELILA, NOVEMBER 16.

A brilliant audience assembled on last Friday evening to hear the first performance of the season of Samson et Delila. This opera has become one of the most popular offerings, and, since Caruso made it one of his biggest rôles, it has assumed a place in the repertory here which undoubtedly will be permanent. As in former years the management has given it a lavish background, with excellent opportunities for both ballet and orchestra. The cast was the same which was heard last season. Martinella was Samson, and Matzenauer was Delila. The others stars were DeLuca, who sang the high priest, and Rother, the old Hebrew. It was a brilliant performance vocally, especially for Martinelli, who was in exceptionally fine voice and who gave to the part all of the dramatic phrasing necessary. Mme. Matzenauer made a striking picture, and DeLuca, as always, sang superbly. The performance was under the capable direction of Mr. Hasselmanns.

DER ROSENKAVALIER, NOVEMBER 17 (MATINEE).

The first Rosenkavalier of the season came to the Metropolitan for the Saturday matinee performance. There is nothing new to discover in Strauss' masterpiece (a word advisedly used for this work), nor was there much new about the cast. Marcella Roessler, a recruit to the Metropolitan from last year's Wagner company, sang the Marianne for the first time, and did very well at it, though one must await some other opportunity to hear her in a rôle that makes some real demands and affords some real chances. Otherwise all the principal rôles were in tried and true hands. There was Florence Easton's beautifully dignified, sympathetic Hofmarschallin; there was the marvelously vivacious, captivating, youthful Octavian of Maria Jeritza; there was Bender's splendid character study of the vulgar Baron; there was charming Elisabeth Rethberg as Sophie, still a little handicapped by the vocal indisposition which made her give up Butterfly the day before; there was the truly comic Schutzendorf as Faninal; there were Kathleen Howard and Angelo Bada as the conspirators; and there were a dozen others in the small "atmospheric" rôles that help to recreate Alt Wien. Artur Bodanzky is particularly happy in his reading of the Rosenkavalier score and the orchestra is magnificent. The house was full and there was the applause which one of the finest, all-round performances in the present Metropolitan repertory richly deserves.

LA TRAVIATA, NOVEMBER 17.

La Traviata was given for the first time this season at the Metropolitan on Saturday evening, before a capacity house, many hundreds having been turned away. Lucrezia Bori, the Violetta, resplendent in some exquisite new costumes, gave one of the most delightful conceptions of the part this writer has ever heard. Miss Bori was in fine vocal condition and throughout the evening her singing was on a high plane. The audience responded to her impersonation most enthusiastically. Mario Chamlee re-appeared in the rôle of Alfredo, making a handsome and manly appearance. His excellent voice and polished style added to the pleasure of the performance. Millo Picco was the Germont, and he sang extremely well. One is glad to see the improvement of this artist's singing over last year. Whether the summer's rest or better discretion is being exercised in the production of his tones is the cause one does not know, but the voice is like a new one. The quality is agreeable and there was no forcing. After the big aria in the third second act, he received much applause, as did Miss Bori for her singing and acting in this scene. Minnie Egner and Grace Anthony sang the parts of Annina and Flora Bervoese satisfactorily. The ballet, with Rosina Galli, Florence Rudolph and Giuseppe Bonfiglio, received much applause after their admirable contribution in the third act. Moranzoni gave a beautiful reading of the score and had his men well in hand.

SUNDAY EVENING, NOVEMBER 18

The double bill—Cavalleria Rusticana and Pagliacci—was given in concert form on Sunday night, the audience being a good sized one with many standees. In the Mascagni work, Marcella Roessler, who appeared last year with the German Opera Company, sang the music of Santuzza most convincingly and won the audience through the beauty of her voice and her very good style of singing. Miss Roessler is indeed a valuable addition to the company and one looks forward to hearing her in other rôles. Armand Tokatyán's Turiddu is a familiar one at the Metropolitan as the young tenor has been heard a number of times in the rôle. He lent his rich and well controlled voice to the music and came in for his share of the evening's applause. Millo Picco, entrusted with the part of Alfio, sang well, Minnie Egner and Raymonde Delaunoy contributed the parts of Lucia and Lola. The work of the chorus was especially fine.

Nina Morgana was the Nedda of the second offering and delighted her audience with the clarity, sweetness and charm of her voice. The Bird Song won rounds of applause for the young singer. Morgan Kingston pleased also, with his fine singing of Canio's music, while Millo Picco re-appeared again in the evening, this time singing the part of Tonio. He received great applause after the prologue which was finely sung. Setti conducted.

Opera Stars to Sing for Police Honor Legion

Some of Impresario Fortune Gallo's operatic songbirds, members of the San Carlo Grand Opera Company, will be among those appearing on the elaborate program now being arranged for the eleventh annual entertainment and ball of the Honor Legion of the New York City Police Department by Lieutenant Martin Regan, president of the Honor Legion. The festive occasion will be held at the Hotel Commodore on Thanksgiving Eve, November 28. Mr. Gallo is an honorary member of the Legion.

One of the most important services undertaken by the Honor Legion is providing for the widows and orphans of police officers killed on duty, and it is for the swelling of the Widows and Orphans Relief Fund that the entertainment at the Hotel Commodore is to be held.

THE OUTSKIRTS OF AMERICA'S MUSIC

A Series of Articles

BY KATHARINE LANE SPAETH

Formerly Music Critic of the New York Evening Mail and Now Touring the Country in a Reportorial Capacity

Article III—Denver, Colorado

Of course, you really must not choose November if you want to see Denver at her best. At least, that is what several people have told me, after saying, "Now right over there is Pike's Peak. You could see it if there weren't all that haze." Like the suburban trains which are never late, except when you make a hasty trip to Montclair or Bronxville, they rarely have any fog. And the soft coal smoke is negligible, that is, if it can be kept off the horizon. But this week, the horizon has been annoyingly hard to keep clean, and probably I shall never see Pike's Peak from the gentle plateau in Cheesman Park. The altitude is as advertised, however; and if anybody declared that we were two miles above sea level, instead of one, I should scarcely raise an incredulous eye-brow. It cannot be trifled with—this altitude—not if you are given to running up steps, or to rapid walking.

Perhaps the accelerated pulse has made Denver rush about and get things done. There was a flower show in the Municipal Auditorium this week. White chrysanthemums like footballs jostled pots of gorgeous mauve cyclamen on the giant stage. People walked about, keeping their murmurs of "Ever see anything as big as that?" down to the soft whisper level. Because the organ was playing, and few of the flower spectators regarded the music merely as a pleasant background for conversation. Out in the orchestra, most of the seats were filled with quiet listeners.

When Clarence Reynolds had finished an amiable arrangement of the Blue Danube waltz, a smartly dressed man moved quickly down the aisle to speak to him. "That piece sounded great. I suppose the Tannhauser overture would be too long," he suggested tentatively. The organist smiled. "No, I'll play it, but I have two requests ahead of yours." One was for Bartlett's Dream, and the other for the Brahms Hungarian Dance, No. 2.

Well, that is why this auditorium was built—to let the people of Denver (and their thousands of tourist guests) have music. It was the dream of Mayor Robert W. Speer, who died prematurely, but not before he saw the edifice completed and heard the great organ play to audiences of eight thousand people. "You ought to charge for these

recitals," he was told. "Make the people pay admission?" he exclaimed. "Certainly not. They paid for this. The city built it, and the audiences have already paid for their seats."

He was a wise man, and then, he happened to like people. When Mr. Reynolds gave his first recital, he was clever enough to realize that Sousa's Stars and Stripes march on the program would lure many a half fearful listener through Bach and Handel. He did not scare them with purely classical compositions, nor insist upon the music which any organist would naturally prefer to play. It is all very well to build a magnificent auditorium, and announce, "People! Citizens! Visitors. This is yours. Come and listen to music performed on one of the finest organs in the world." There never has been an amendment to the Constitution forcing people to attend concerts.

A RECITAL EVERY DAY

Every day during the summer there is a recital between twelve and one-thirty. And when an average of eight thousand men and women find time on sultry August days to leave business, housework or sight-seeing, it means that they are not doing it merely to be bored. Madame Butterfly and the waltz from La Boheme, the Volga Boat Song, Nevin, Victor Herbert and Friml brighten the programs. One noon last summer Mr. Reynolds saw a man standing in the lobby, looking about a little anxiously. He half opened the door into the hall, then turned back uncertainly. "Go on in. It begins in five minutes." The man laughed, sheepishly.

"Well, you see, I'm from Nebraska and I have been coming here every day for thirty days. And I felt kind of ashamed, because it's free and it seemed like I took a little advantage somehow."

Between numbers at one of the Sunday afternoon recitals, a woman went down to the console and peered closely at the music rack. "Why, you play out of your head, don't you?" she asked. Mr. Reynolds admitted that he did know the march from Aida without his notes (along with several hundred other things). "Do you read music?" she inquired. Yes, it sounds almost too naive to be true, but all the same, she listened. She was interested and it was for her and for her neighbors that Mayor Speer persuaded the city to build its Municipal Auditorium.

Naturally, it is not confined to organ recitals.

Young girls from one of the junior high schools were playing saxophones, clarinets and beating trap drums on the stage on Armistice afternoon. Dressed in Pierrot dominoes, they swung into snappy rhythms with something of the gay charm of the famous Brown Brothers. When they had finished with the flourish of white pompoms, there was a Boy's Scout orchestra, followed by a curious combination of mandolin, banjo and xylophone players. I heard this

latter group during the parade. They went by on a float, shouting the Wabash Blues.

"A lonesome soul am I. I feel that I could die!" came strangely from five of the most pink-cheeked boys who ever got to be all of twelve years old. However, Armistice Day was everybody's at the Auditorium, and the place was crowded from the noon organ concert through the dance that ended at midnight. Mayor Ben F. Stapleton is keenly interested, and supports every form of the city's musical activity. Another man who thinks that melody is a civic necessity is Commissioner Lewis E. Ormsbee. Saturday was a day of bright Colorado sunshine to lure the energetic worker toward a holiday in the mountains. But Commissioner Ormsbee was in the big building, just to be sure that everybody had a good time.

"One of the Scouts thinks his uniform looks too tight, and he doesn't want to go on," he laughed, hurrying back stage. "I've got to persuade him that without his fine work on the trumpet they just couldn't play that Sousa march. If he bursts a button, who cares?"

They have a Municipal Chorus of 350 members, directed by Clarence Reynolds. And when The Messiah was sung last year, an audience of 12,000 heard it, with about 1,500 standing through the whole oratorio. Among the applicants, when the chorus was getting together for early rehearsals, was an old man nearly seventy. "You think I could be in it," he asked anxiously. "I sang in The Messiah fifty-two years ago, back in the East. I sure would enjoy singing it again." He had a place, and if his voice wavered, there were no complaints about it.

A CIVIC SYMPHONY ORCHESTRA

You get a sense of Denver's being fairly self-sufficient. It can make its own music, and its citizens support concerts when the theaters frequently do poor business. I went to the Sunday afternoon concert of the Civic Symphony Orchestra, conducted by Horace E. Tureman. And the prices for seats are ten cents and twenty-five cents. The city gives the Auditorium, heating and light, and the other expenses are covered by subscribers. This orchestra is really a school for training symphony players. That permits Union men to perform, receiving merely an honorarium of five dollars a concert. Amateurs and professional musicians make up the personnel of 101 players. I counted twenty-five women at the string desks.

Some of Mr. Tureman's duties would startle a New York conductor. Last year there was no bassoon and no English horn, so the versatile leader had to rewrite certain parts of Dvorak or Tchaikovsky's scores. If they have no harpist, the part must be rewritten for the celesta. A bass saxophone and bass clarinet must substitute sometimes. I talked to the secretary, Mrs. Richard H. Hart. She is one of those rather fragile women with the capacity for tremendous enthusiasm and some magical secret of accomplishment.

"You realize that it is not simple to have a Civic Symphony, when you must depend entirely upon a spirit of co-operation," she explained. I did, wondering how some of the musicians with regular jobs in moving picture theaters, some of the teachers with tormenting hours of dull pupils, found the vitality for rehearsals. "They do, though," she said happily. "The strings have at least three rehearsals a week and the brasses two. We use the library of Morey High School and the Colorado Armory. And then, Mr. Tureman works hard and stimulates his men and women to play better than they thing possible."

There are six pairs of concerts from November to April, on Friday nights and Sunday afternoons. At the latter Mr. Tureman gives a few simple words of picturesque narrative before each number. It is encouraging to find that the Merchants' Retail Bureau gives its tangible encouragement. On the list of subscribers are the Denver Gas & Electric Co., The Mountain States Telephone and Telegraph, the Golden Eagle Dry Goods Co. You rather expect such names as Senator L. C. Phipps, Ex-Governor O. H. Shoup and Governor William E. Sweet. Another public spirited woman is Mrs. Verner Z. Reed, one of the largest subscribers to the orchestra.

It is not so difficult to get good soloists from the local talent. Mrs. Phyllis Perini Lee, soprano, sang Caro Nome at the concert I heard. Her voice has a fresh lilting beauty that is unusually appealing. Horace Tureman studied with Vincent D'Indy in Paris and when he gets any time from his duties as orchestral director and leader of the Denver String Quartet, he inhales a good whiff of altitude, looks toward Long's Peak, and writes some of the music that burns in his busy brain.

They did an interesting thing with the Denver String Quartet. It was started three years ago, when concerts were given on Sunday afternoons in private houses. This is, possibly the ideal setting for chamber music. People who really cared about it came, listened, had tea and chatted with their friends. But gradually the rumor spread that fine ensemble playing was being limited to a fortunate few. The zealous James N. Wright decided that there must be a larger public for the delicate beauties of Schubert and Beethoven, Debussy and César Franck.

So this year there will be four public concerts in the Wolcott Auditorium, which is extraordinarily adapted to chamber music. Anyhow, Franz Kneisel himself said so, and he might be supposed to know. The price is made comfortably low, only two dollars for a season ticket. But then, Denver does not believe in putting music into the luxury list. I was surprised to find that the A. M. Oberfelder concert series offers eight concerts for five dollars.

He is bringing Hofmann, Heifetz and the Chicago Civic Opera here this season. Rosa Ponselle had just sung to about 8,000 people in the Auditorium the night before I arrived. That auditorium, incidentally, has a curious feature. It folds up. The boxes go up into the ceiling and the stage can be cut down, so that within four hours a theatre is devised which seats about 3,000. This is the space in which the Civic Symphony plays and here the Robert Slack concert series are given, with John McCormack, Mary Garden and Farrar among the stars of this season.

GERALDINE'S BACK

Those Farrar posters which ornament Denver at the moment are more than decorative. Geraldine is posturing in a Carmen shawl, with a most engaging expanse of back exposed to the breeze that hurries across the prairies. One of those glances-over-the-shoulder pictures. But her program is largely Schumann, Haendel, Strauss and Rachmaninoff. Perhaps she will give the Habanera for an encore. My impression is that Denverians go to hear music rather than to see artists.

I heard that the Denver Musicians' Society sent a protest

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to Josef Hofmann, after seeing his advance recital program. It included what one resentful lady called "Hack horses of Chopin that everyone knows backward." They wanted Josef to play modern music, or the less hackneyed compositions of the masters. And he probably will, since the protest was a subtle flattery. John C. Wilcox is president of the Denver Musicians, whose object is to promote high ethical and musical standards among professionals and teachers.

DENVER'S MUSIC WEEK

It was Mr. Wilcox who conducted The Geisha during Music Week last year. I doubt if any city in the country hurled itself into Music Week with the gusto and vigor that Denver did. They had 500 events, including a performance of The Elijah by the Municipal Chorus and symphony orchestra concerts. High school choruses competed for silver cups. Noon-day concerts were arranged by Helen Teats, who persuaded all the best singers, violinists and pianists in the city to give recitals of amazing quality.

There was one particularly impressive feature. Frederick W. Carringer, the president of the committee, said that for five months before May, they had weekly meetings and only illness or sudden absence from town ever kept away any of the various chairmen. "We don't think this is just an eight day wonder, or a sort of circus. We think it actually arouses people for the year." Well, when somebody told Billy Sunday that his conversions were not permanent, he said, "Neither is a bath."

Finding that the city takes a general interest in music made me want to see the Morey High School where they have a brilliant orchestra. Besides, it is unique, being built around a patio so that sunshine gets into every class room. Through a transom came the click of typewriters to the accompaniment of a phonograph. We went in.

"Now all watch the chart," the teacher was saying to about thirty youngsters seated at typewriter desks. She put a march—Victor Herbert's from Babes in Toyland—on the machine. "Write the word KICK." The typewriters beat out the letters in accurate rhythm. They sung into a swinging pace, their fingers dancing, their eyes upon the keyboard chart above them. It certainly seems the most painless way of teaching the touch system.

Every room at Morey has a little club and a motto. After over 1,200 boys and girls had sung something about "Keep your eyes to the sunshine and behind you the shadows will fall," at the morning Assembly, various students made announcements. "Room 101 has chosen for its club name 'Morey Self Starters' and the motto is 'We Need No Crank.'" Another boy declared that his group was called "Morey Motors" with "Learning is our Gas." The automobile influence is strong out here, and why not? Who hasn't a car in Denver? Most families seem to believe that you can feed two cars as cheaply as one.

I feel as if I had left out things. Francis J. Hendricks has a rose-tinted stucco villa that only needs the olive groves of Florence. He teaches piano and composes. But what really has given me a thrill out here is the attitude of the city toward music. A lot of our precious Eastern towns ought to have a Civic Symphony Orchestra and a municipal organist and choruses.

Casper, Wyoming, is a mere trifle of 335 miles away, but

that is called "running over" distance in this country. I won't clog my next story with so many facts, because Casper is only about ten years old, a city that grew from oil well development.

Gilda Erstinn's Song Recital, November 27

Gilda Erstinn, coloratura soprano, will give her first song recital at Town Hall next Tuesday evening, November 27, with Kurt Schindler at the piano. Her program contains



GILDA ERSTINN,
coloratura soprano, whose song recital at Town Hall takes place next Tuesday evening, November 27.

works by the Old Italians, also Bappino Rubacori and Quando Cammini (first New York performance); three Shakespeare songs by Castelmoro-Tedesco (also a first time), and songs by Reimann, Humperdinck, Schumann, Brahms, Tschaiakowsky, Moussorgsky, Rimsky-Korsakoff, Alabieff, and Russian folk songs arranged by Mr. Schindler. She will end with songs by the American composers Guion and Spross.

Heifetz Wins Japan

The following telegram from Tokio tells its own story: "Heifetz concerts enormous success. (Signed) Strok."

That Heifetz should win success in Japan or anywhere else will cause no surprise, but that he is already in Tokio, so short a time after the disaster that swept the Far East, will be wondered at, it having been reported that tours in that territory were being cancelled.

However, the fact is clear, as stated in the telegram printed above, and friends of Mr. Heifetz will welcome

news of him. He is on his way to America, and many dates are announced for him in all parts of the country.

Freemantel to Give All-Beethoven Program

Frederic Freemantel, who is giving an all-Beethoven recital at Aeolian Hall, New York, on the afternoon of Saturday, December 1, is one of those fortunate singers who began their musical life with the thorough training given an English choir boy in one of the London churches. After one year as a choir boy, at the age of eight he became the leading boy soprano soloist at St. Bennett's and All Saints Church. He remained there until changing voice forced him to abandon his choir work, meanwhile becoming thoroughly conversant with the principles and traditions of church choral music and familiar with most of the oratorios used in the church.

He then studied orchestration and played in the orchestra under both Bernard and Molique Carradus in London, continuing his studies of musical history and orchestral instruments under Harry Newton and Charles Bush of the Guildhall School of Music and at the same time learning the instruments of the brass choir of the orchestra. He also studied conducting and played in the orchestra under August Manns of the Crystal Palace concerts. His choir experience brought him several times in contact with Sir Joseph Barnby.

Frederic Freemantel's advanced vocal studies were pursued with Alberto Randegger, Belari, and Gregory Hast of London—with Alfred Giraudet and several advanced pupils of Bouhey and Trabadello in Paris and with other more or less known and proficient musicians in different parts of the world. His advanced studies in harmony, theory and musical history were taken at various institutions, including the University of Pennsylvania, under Dr. Hugh Clark.

Finally as tenor soloist, he has traveled extensively throughout the United States, singing the leading tenor parts in the standard oratorios and operatic arias in concert form. He was conductor and director of numerous choral organizations and gained, through his experience in church choral work, a wide knowledge of the rituals of the Protestant, Catholic and Jewish churches.

His method of teaching is peculiar to himself. "I accomplish my results," says Mr. Freemantel, "through the mind and mentality of the pupil. To me it is of less importance what kind of voice the student has, than what quality of mind he has."

Nikisch with New York Philharmonic

Mitja Nikisch will make his second symphonic appearance in this city within the month when he plays the Tschaiakowsky concerto with the New York Philharmonic on November 28 and 30.

Fine Recital at Plainfield High School

Lucy Gates, soprano; John Barnes Wells, tenor; Harriet Ware, composer-pianist, and Margaret Houston, accompanist, collaborated in giving a program at the Plainfield High School on November 6.

ALFREDO GANDOLFI

Baritone

CREATES FAVORABLE IMPRESSION IN CHICAGO OPERA DEBUT

"LUCIA DI LAMMERMOOR"

Saturday, November 10, 1923.

Mr. Gandolfi, a new baritone who took the place of Mr. Rimini on account of the latter's indisposition, made a favorable impression. He proved himself a routinized artist with a voice of rich quality.—*Evening Post*.

Mr. Gandolfi has the figure and the air of a fine artist and he also has vocal abilities of decided merit. His baritone is resonant and well produced and he carried his part through with ease and poise.—*Daily News*.

Comments on Some Appearances in San Francisco with Merola's Company

Il Tabbaro:

In Il Tabbaro Alfredo Gandolfi increased the admiration that had been inspired by his splendid baritone voice. He invested the part with a weird atmosphere in keeping with the feeling of dread anxiety that pervades the first part of the work and did his killing with the purposeful ruthlessness of a jealousy inspired madman.—*San Francisco Call and Post*, October 1, 1923.

Andrea Chenier:

Andrea Chenier was repeated last night by general demand. Gerard was sung by Gandolfi in place of

Mr. Gandolfi is a real find, possessed of a splendid baritone voice and an excellent stage presence.—*Chicago Tribune*.

Alfredo Gandolfi, substituting for Mr. Rimini, indisposed, revealed decided talent, besides a baritone of ingratiating quality.—*Chicago Evening American*.

De Luca and the role carried with capability and fine conception was sung with poetic and dramatic color.—*San Francisco Examiner*, October 7, 1923.

Boheme:

We have with us a remarkable artist in Alfredo Gandolfi, a man with a rich and fascinating baritone, whose every gesture is meaning, and who created a Marcello of artistic value on a par with the two leading roles. Never did he suggest buffoonery in quarrels with Musetta, while humor and sympathy were again close to perfection.—*San Francisco Journal*, September 28, 1923.



Photo by Lomas.

Personal Address: Congress Hotel, Chicago, Ill.

GALLI-CURCI NOT TO RETURN TO CHICAGO OPERA

(Continued from page 5)

"My stand is not prompted by an outburst of temper, nor egotism, but by the unjust treatment of President Insull, who wired 'do this as a special favor to me.' Why special favor? I hardly know Mr. Insull. I don't believe I ever talked to him for ten minutes in my life. Then why put a business transaction on a friendly footing? Had the management used diplomacy instead of the iron-hand, all these differences would never have arisen and all would have been smooth. Insull has thrown down the gauntlet. His lack of tact has prompted me to act and my final verdict is that this season will be my last with the Chicago Opera."

"Be sure, also, Mr. Devries, to tell the cynical that my difference with the company here is not a press agent story nor desire for a little more publicity, nor a trick to make the front page. It is a public statement to the American people and especially to the Chicagoans, who have a right to know why I will not be a member of their company next season."

THE EXCHANGE OF TELEGRAMS

(1)

Toledo, Ohio, November 1, 1923.

HERBERT M. JOHNSON,

Chicago Civic Opera Company, Chicago, Ill.:

Mme. Galli-Curci desires for her opening performances to be definitely set for Dinorah. She is not agreeable to any other suggestions, the matter having been talked over fully by us. She feels that Dinorah is the best opera for her to debut in this season and states that one orchestral rehearsal is all that is necessary as far as her part or wishes are concerned.

(Signed) LAWRENCE EVANS.

(2)

November 2, 1923.

LAWRENCE EVANS,

Secor Hotel, Toledo, Ohio:

We must insist upon Lakmé as Mme. Galli-Curci's opening performance. We must consider other artists and general program for season.

(Signed) H. M. JOHNSON.

(3)

Boston, Mass., November 4, 1923.

HERBERT M. JOHNSON,

Chicago Civic Opera Company, Chicago, Ill.:

Am greatly surprised at contents of your telegram in reply to mine, advising you must insist against my definitely expressed wishes upon Lakmé as my opening performance. The responsibility of performance rests upon my shoulders and I should be consulted as to the opera to be chosen for my debut, as has always been done in the past. This is a matter I have considered very carefully and you were advised several days ago, in conference with Mr. Evans, that Dinorah was my choice, and this was also intimated to you about two months ago upon your visit to the office of my managers, Evans & Salter, in New York. In spite of the fact that changes were repeatedly made in previous seasons, even after my arrival, and during my season in Chicago, you now curiously inform me that you must insist upon Lakmé even though my debut is a month off. Should this interfere with your general program for the season, as stated in your telegram, please feel relieved of any contractual obligations towards me, as my time is very precious. Please let me have an immediate answer, sending it to Evans & Salter, New York.

(Signed) AMELITA GALLI-CURCI.

(4)

November 8, 1923.

MME. AMELITA GALLI-CURCI,

Care of Evans & Salter, 527 Fifth Ave., New York:

Have just returned from Europe and have seen correspondence with relation to your opening here on December third. I shall esteem it a personal favor to me if you will agree to open in Lakmé and shall hope to receive telegram from you giving your assent.

(Signed) SAMUEL INSULL.

(5)

November 7, 1923.

MR. SAMUEL INSULL, President,

Chicago Civic Opera Company, Chicago, Ill.:

I have your wire. While it would give me pleasure to do a personal favor for you, the question of my debut is not a matter of personal feeling with me, but of artistic responsibilities. My choice was intimated to the management some months ago, in spite of which they have selected an opera expressly against my wishes and without the common courtesy of even asking my approval, an altogether unprecedented move towards me on the part of an opera company. For seven years I have cooperated in every way possible with the Chicago Opera Company, even to the extent of changing many of my performances on a few days' notice at their request. Now that I have definitely stated a month in advance that I desire to open in Dinorah, I meet with the insistence that what has been arbitrarily selected for me without my consent or approval must stand. In my seven years this is the first breach that has occurred between us and I am amazed at the curt, high-handed manner in which my desires were overridden. All that I am asking is that, on a month's notice, the order of my first two performances be reversed. Should the company still insist that this is impossible, I can only repeat my offer to release you from the responsibility of my contract entirely. I might add that it is with some embarrassment that I encumber you with my services in any case, in view of the recently published statements of your artistic director from which one is to infer that the company would be better off without stars, who, it seems are regarded as an artistic detriment. As I am now en tour, will thank you to kindly send answer to office of my managers, Evans & Salter, New York.

(Signed) AMELITA GALLI-CURCI.

(6)

Chicago, November 9, 1923.

MME. AMELITA GALLI-CURCI,

Care Evans & Salter, 527 Fifth Ave., New York, N. Y.:

I am greatly disappointed at the position you take in your telegram of November seventh, regarding the opera to be sung at your opening performance on December third. The request you make is that I interfere with the carefully arranged repertory of the company to

suit your individual desires. This I cannot do. As a business necessity the management of the opera company must be supreme in the matter of arranging the repertory. I trust that after more careful thought you will agree with me.

(Signed) SAMUEL INSULL.

(7)

Des Moines, November 13, 1923.

SAMUEL INSULL,

Chicago Civic Opera Company, Chicago, Ill.:

Based on my attitude on the established precedent of past seasons, I had assumed courteous consideration would be shown my desires regarding the opera to be selected for my debut; but as the present attitude of the company clearly indicates that you now deem this entirely unnecessary, I am obliged to accept your decision, inasmuch as I am bound to the company for this season, I deem it but fair, however, to inform you at this time that, in view of your complete ignoring of even a preliminary discussion of my preferences, I shall not be with the company next season and a copy of these telegrams will be furnished the press.

(Signed) AMELITA GALLI-CURCI.

SAN CARLO OPERA PHILADELPHIA SEASON PROVES A SUCCESS

The San Carlo Opera Company closed a most successful season in Philadelphia on November 3. The standard of all the performances was uniformly high, the voices fine, and the acting unusually good. Carlo Peroni, the conductor, deserves great honor.

The operas for the last week were: October 29, Faust—the cast being Ann Roselle, Adamo Chiappini, Henri Scott (who was fine as Mephistopheles), Mario Basiola, Anita Klinova, Luigi de Cesare, Philine Falco and the ballet.

October 30, La Forza Del Destino—with Bianco Saroya (who exhibited an exquisite voice and full knowledge and mastery of her part), Manuel Salazar, Stella De Mette, Mario Valle, Natale Cervi, Pietro De Biasi, Philine Falco, Francesco Curci, also dances by the members of the Pavley-Oukrainsky Ballet.

October 31, afternoon—a treat was truly given when Josephine Lucchese made her fourth appearance here this season, this time in Tales of Hoffman. In the first act, she sang the difficult role of the automaton, Olympia, with her usual success. She was again heard in the third act as Antonia. The other parts were adequately taken by Anita Klinova, Stella De Mette, Adamo Chiappini, Frances Moro-

famous aria, and called forth a spontaneous storm of applause. She was ably supported by Adamo Chiappini, Mario Basiola, Pietro De Biasi, Stella De Mette, Natale Cervi, Frances Morosini, Francesco Curci, and Philine Falco; with dances by the Pavley-Oukrainsky Ballet.

November 3, afternoon—a repetition of Madame Butterfly, and the ballet from Samson and Delilah.

Evening—a splendid performance of Il Trovatore, a big improvement over last year. Marie Rappold took the part of Leonora most pleasingly, and was admirably supported by Manuel Salazar (who has made a good impression this season), Philine Falco, Giuseppe Interrante, Stella De Mette (splendid as Azucena, and has shown great versatility in the parts assigned to her), Francesco Curci, Pietro Di Biasi, with incidental dances by the Pavley-Oukrainsky Ballet, which has added to the interest in the operas.

Chaliapin to Head Own Opera Company

Feodor Chaliapin, the famous Russian singing actor, who has been appearing in turn with the Metropolitan and Chicago opera companies during the past three years, is to star at the head of his own opera company for the season of 1924 and 1925, according to announcement from the offices of S. Hurok, his manager.

Mr. Hurok recently returned from Chicago, where he completed arrangements with Chaliapin for the new venture for next season, in which he will surround Chaliapin with other grand opera artists in a mixed performance of "great moments for great operas," introducing him in his most famous roles, such as Boris Godunoff, King Phillip in Don Carlos, and others. Chaliapin is now working with Theodore Koenemann, the Russian conductor and composer, in arranging these operatic excerpts, of which Koenemann will be the musical director and Chaliapin the stage director. Mr. Hurok states that during Chaliapin's several concert tours of this country he has received many requests that he appear in costume in scenes from his favorite operas instead of the usual concert surroundings, especially in the many cities in which opera is presented seldom or never.

The organization will tour a hundred cities in the United States, Canada and Mexico, beginning early in October, 1924, including many points where Chaliapin has already been introduced in concerts.

This season he is dividing his time between the two major opera companies and thirty-five concerts booked by the Hurok bureau. He is now finishing his first group of performances in Chicago in Boris Godunoff and Mefistofele, and will return there for three more performances only in January. In the meantime he will appear in Boris and Don Carlos with the Metropolitan Opera Company in New York, beginning late in November. In February he will appear in opera on tour with the Chicago Civic Opera Company in a dozen cities.

Elsie Janis to Entertain

Mr. and Mrs. Charles B. Alexander will gather one hundred friends about them at a soiree at their home, 4 West 58th Street, on November 30. Miss Janis and her assisting artists—consisting of Rudolph Bocho, violinist; Walter Verne, baritone, and Lester Hodges, accompanist, will give the entertainment. In her program Miss Janis will give several numbers not heretofore offered by her.

Huberman in Return Recital November 30

Bronislaw Huberman, whose first New York violin recital of this season at Carnegie Hall three weeks ago elicited unusually favorable comment, will give a return recital in the same hall on Friday evening, November 30. On this occasion Mr. Huberman will play Beethoven's Kreutzer sonata as one of his feature numbers.

Harry Glickman's Recital November 23

A youthful violinist, Harry Glickman, will appear in Aeolian Hall Friday evening, November 23, in a debut recital. He was born in Warsaw, Poland, studied music in that country for a short time, and arrived in New York in 1920, since when he pursued his studies with Jacques Malkin, of the Malkin Conservatory of Music, New York, of whom he particularly considers himself a pupil.

The Culbertsons Open Northwestern Office

Lee C. H. Orbach has opened an office in Portland (Ore.) in the Northwestern Bank Building as the Northwestern office for Harry and Arthur Culbertson. He will handle Oregon, Washington, Idaho and Western Canada.

Hofmann In All-Chopin Program

Josef Hofmann will give an all-Chopin program at Carnegie Hall on Saturday afternoon, November 24.



sini, Natale Cervi, Ada Paggi, Luigi De Cesare, Ludovic Burgstaller, Giuseppe Interrante, Henri Scott and Francesco Curci. Dances were given by the ballet. At this performance Fortune Gallo was the host to 1,500 inmates of institutions for the crippled and blind, and to students from some of the music schools of the city.

Evening, Cavalleria Rusticana—with Bianca Saroya, Anita Klinova, Beatrice Altieri, Manuel Salazar, and Giuseppe Interrante; and Pagliacci—with Ann Roselle, Gaetano Tommasini, Mario Basiola, Giuseppe Interrante and Francesco Curci.

November 1, La Boheme—With Anna Roselle, Elena Ehlers, Demetrio Onofrei (a new tenor who was fine as Rodolfo), Mario Valle (splendid as Marcel), Pietro De Biasi, Giuseppe Interrante, and Natale Cervi.

November 2, Rigoletto—featuring another appearance of Josephine Lucchese, this time as Gilda. Miss Lucchese's voice, so clear, warm and true, rose to great heights in the

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CALLED BY DEVRIES IN CHICAGO AMERICAN

"A YOUTHFUL PADEREWSKI

A 23-year-old GIANT-POET, a young MASTER whose potential and present powers set him far apart from the rank and file of mere pianists."—*Herman Devries, Chicago American.*

"He demonstrated the possession of a MATURE VIRTUOSITY. He has, further, a definite personal message. It comprehends the same kind of pianistic imagination that makes the playing of JOSEF HOFMANN

so eminently worth while. This I found most satisfyingly displayed."

—*Glenn Dillard Gunn, Chicago Herald and Examiner.*

"This young pianist is really a TONE-POET—a MASTER IN PIANO INTERPRETATION."

—*Maurice Rosenfeld, Chicago Daily News.*

"Concert managers were kind to the critics yesterday—only two concerts scheduled for the afternoon. If involuntarily beneficent, I, for one thank them heartily for having made it possible for me to enjoy an exhibition of musical artistry which establishes a new reputation, announces a new glory.

"We heard Mieczyslaw Münz for the first time, and were fortunate enough to be able to remain for more than half of the program, namely Bach's variations and choral from the cantata, 'Weinen, Klagen, Sorgen, Zagen,' arranged by Liszt, Bach's menuet, Sgambati's gavotte and Chopin's 24 preludes, opus 28.

"We scarcely know how to classify Münz, he is so individual, but perhaps we may be best understood by calling him a young Paderewski, a 23-year-old giant-poet, a young master whose potential and present powers set him far apart from the rank and file of mere pianists.

"HAILS FUTURE GENIUS.

"I do not think I exaggerate when I hail him a future star of the musical heaven, for he is already well on the way to Parnassus.

"Figure of speech is poor explanation of Münz's playing—well nigh ideal.

"His Bach is monumental. Tone massive, noble, resonant—powers restrained, yet tugging at the leash—one feels this magnificent power in every phrase and one senses the intellectuality that guides and controls it. The Chopin preludes were a perfect recital in themselves, a book of poems signed Chopin-Münz.

"But this praise cannot do justice to the remarkable performance of yesterday afternoon, to the variety and extraordinary pertinence of his prismatic tone coloring, etc.

"The glittering clarity of his technical execution, to the felicitous play of light and shade and mood illuminating his interpretation to the modesty and simplicity of his personality."—*Herman Devries, Chicago Evening American, Nov. 12, 1923.*

"Yesterday's concerts were limited to two recitals. The first in

importance was that of Mieczyslaw Münz, who made his premiere Chicago appearance in a program at the Playhouse.

"This young pianist is really a tone poet, for in his playing of the twenty-four preludes by Chopin, opus 28, he disclosed such a fund of imagination, such a wide variety of expression of mood and style and such a consummate command of the piano that every one of these miniatures came forth as a perfect tone picture.

"They were presented with rare musical taste, and technically, were so clearly articulated that each one of them revealed a master in piano interpretation.

"The program brought to hearing among other numbers an arrangement by Liszt of Bach's theme, 'Weinen, Klagen, Sorgen, Zagen,' which is one of the finest of the Liszt transcriptions, but is rarely heard. Münz gave a very impressive performance of this piece."—*Maurice Rosenfeld, Chicago Daily News, Nov. 12, 1923.*

"Mieczyslaw Münz, in his piano recital at the Playhouse, disclosed that he is an interesting pianist. A clear thinking young man with the courage of youth to express what is in his mind yet a discriminating taste to keep him within bounds. His Bach playing was fine. Only a man with a clear brain could have made the contrapuntal weavings at once distinct and gracefully proportionate. It was not mere accuracy, which can be dry as dust and quite lacking in comprehension of the music. There was the imaginative quality which got at the meaning of the music, yet with an instinctive appreciation for the serenity of the old mode of expression which maintained the balance. No attempts at modernizing, but the sincere effort of a man of our day to bring out the obvious meaning.

"The Chopin was delightful—poetic in conception, yet without exaggeration or laboriously worked out new readings. Mr. Münz plays with beauty of tone and a technical command always adequate to his needs. A distinct personality and one who ought to become a valued musical acquaintance."—*Karleton Hackett, Chicago Evening Post, Nov. 12, 1923.*

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BOSTON SYMPHONY ORCHESTRA PLEASES ALBANY AUDIENCE

Jeritza and Rabinowitsch in Recital

Albany, N. Y., November 10.—The Boston Symphony Orchestra concert, Pierre Monteux conducting, attracted a capacity house to Proctor's Harmanus Bleecker Hall, Ben Franklin being the local manager. The program throughout was satisfactory and the large audience, assembled from many centers in Eastern and Northern New York, expressed its enthusiasm in no uncertain terms. The compositions claiming first place on the program were the Beethoven symphony in A major, Salome's Dance, from Salome, Strauss, and the overture to The Bartered Bride, Smetana.

JERITZA AND RABINOWITSCH IN RECITAL

Just a few evenings previous Mr. Franklin presented Marie Jeritza, Metropolitan Opera prima-donna soprano, in a recital at Proctor's Harmanus Bleecker Hall, the audience being equally large and enthusiastic. This was Mme. Jeritza's first Albany appearance. She sang the Suicidio from La Gioconda. Her program also included French and German songs, and The Song of the Lute from Korngold's Die Tote Stadt.

Max Rabinowitsch, pianist, played charmingly. There was much applause for both artists.

NOTES

Interest in good music at popular prices is evident by the throngs that attend the "pop" Saturday morning concerts, inaugurated at the Strand Theatre by Uly S. Hill, the manager. An orchestra of thirty-odd pieces is presenting an appealing series of programs and the events bid fair to excel even the subscription concerts in eastern New York.

The Trend in Modern Music is the topic of the next meeting of the Monday Musical Club, with Winifred Boyce as instrumental chairman, and Louise Beaman Haefer as vocal chairman. The club will give a program by French composers, with Mrs. Guy R. Smith as instrumental chairman, and Olive Fitzjohn as vocal chairman; also a recital at Saratoga Springs, with Mrs. Herbert E. Robinson as instrumental chairman, and Mrs. J. Malcolm Angus as vocal chairman.

One of the interesting events of the musical season was the inaugural organ recital at St. Peter's Church on the fine new Walton Wesley Battershall memorial organ, by Dr. Frank Sill Rogers, organist and master of the choristers. The great building was filled, many standing throughout the program, which included the Triumphal March from Aida; Isolde's Death Song, from Tristan and Isolde, and many other compositions calculated by Dr. Rogers to bring out, as far as possible in a single evening, the beauties of the organ. The instrument was built by the Skinner Company. E. V. W.

Schelling Playing in London

Ernest Schelling is giving a series of three concerts with orchestra in London, assisted by the Royal Albert Hall Or-

chestra, conducted by Sir Landon Ronald, and the new Queens Hall Orchestra, conducted by Sir Henry J. Wood. This series parallels that which Mr. Schelling gave in New York last season. He is playing ten major pieces for piano and orchestra. The first concert took place on October 25, the second on November 12, and the third is scheduled for November 25.

Robert Imandt Discusses His Program

Robert Imandt has the following to say of his recital program, to be given at Aeolian Hall, December 1:

"Bourgault-Ducoudray was considered as the greatest French musicographe and savant when I knew him, a few years before his death. I was then ten years old and he



Arnold Genthe Photo.

ROBERT IMANDT

always called for my help in interpreting his works whenever they were to be played in public or during the course of his famous classes of music history in the Conservatoire.

"It was during a friendly hour of talk before the blazing hot fire of his fire-place, in his Auteuil home, that he told the little boy I was of a few legends of his native and beloved country—Brittany.

"The melody I am playing on December 1 was inspired to Bourgault one day when he was wandering along on the

wild shores of the Finistere; it was a rough, stormy day. From a tiny harbor four fishermen start for a fishing trip. As the women are watching and helping to push the little sailboat, the men sing to give themselves courage. They sing the theme that gave birth to the melody. As the boat floats toward the tragic uncertainty, the song still reaches the ears of the old savant, then fades away into the distance of the grey sea. Bourgault was haunted for days with the song and could only free himself from the obsession through his writing the melody, which he gave me with a very enthusiastic dedication the day we talked before the blazing fire.

"The Chausson Poeme I dislike to play with piano alone as it is not adequate, and when I don't do it with orchestra I play it with both piano and organ; this combination adds greatly to the effect and suggests better the ideal of Chausson.

"Another novelty on my program is the Mythes by Szymanowski. I play two of them—La fontaine d'Arethuse and Narcisse. They have been played only once or twice maybe in the States before. To appreciate the beauty fully, the meaning of the Mythes, one must be thoroughly familiarized with both legends of the mythology.

"Then it is a joy to follow Arethuse in the stream, to hear the call of Alpheus, the God of the Stream, and tremble with the poor Arethuse who only escapes after Diana wraps her in a thick fog. The music, thanks to its modern freedom, expresses every phase of the tragedy, and when Diana finally splits the earth to permit Arethuse the flight from Alpheus, one shivers with awe at the shriek of the violin, soothing very soon into the calm pace of Arethuse changed into a fountain of gentle water.

"Narcisse is the tragedy of eternal and unquenched desire for love. Cruel to the nymphs, Narcisse shall perish of the same deadly thirst—love without response. All the pains, all the tears, all the beauty is deeply expressed in the music, and although at times four different counterpoints are interlacing in two different time meters the composite parts can be clearly followed, protected as they are from confusion into others with their thin film of dissonance.

"The Brahms dances I studied with my master, Joachim, a year before he died. Hearing Joachim play them was listening not only to Brahms himself but the whole of Hungary celebrating one holiday or another gathered on the market place of the respective villages—Joachim, as well as Brahms, and with him had been the boy dancing with the village girls. He was seventy-five when he again 'sketched' the same steps for me in the welcoming and beautiful studio of Kurfurstendamm."

Warren Pupils in Demand

Frederic Warren, New York vocal teacher and founder of the Frederic Warren Ballad Concerts, who recently returned from Buffalo, N. Y., where he conducted a master course in vocal art during the summer months, has three artist pupils booked for concert appearances on December 4. Olga Warren, his wife and pupil, will give a recital in Steinert Hall, Boston, on that date, while Marguerite Koch, soprano, and W. H. Carr, baritone, will be heard in New York City at the East Side Y. M. C. A. the same evening.

FERNAND ANSSEAU

Scores at

DEBUT IN AMERICA AS SAMSON, WITH CHICAGO CIVIC OPERA CO.

Saturday Afternoon, November 10, 1923

"We have in Ansseau a French tenor of the finest type."—Eugene Stinson, *Chicago Journal*, Nov. 12, 1923.

"Ansseau has a voice with a capital V."—Herman Devries, *Chicago American*, Nov. 12, 1923.

"He made an immediate success. He ought to prove a great asset to the company in a department where there was need."—Karleton Hackett, *Chicago Evening Post*, Nov. 12, 1923.

"We can rejoice at the acquisition of a big artist, the main support of the male French wing."—*Chicago Eve. American*, Nov. 12, 1923.

"Mr. Ansseau has, it would seem, everything—voice with quality and power, eager young manhood, and a definite, ingratiating personality. He projected himself with great effect from the start."—Edward Moore, *Chicago Tribune*, Nov. 12, 1923.

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"SHE MADE THIS COLORATURA ROLE A BRILLIANT EXAMPLE OF SINGING AND ACTING. THE 'MAD SCENE' BROUGHT A STORM OF APPLAUSE THAT SHOWED PLAINLY ENOUGH THAT SHE HAD WON THE HEARTS OF HER AUDITORS."—*Paul L. Martin in the Journal of Commerce.*

"WITH SUCH PURITY OF VOCAL PRODUCTION, FLUENCY AND FLEXIBILITY DID SHE ACCOMPLISH THE INTERPRETATION OF HER VERY FLORID ROLE THAT SHE CAPTURED HER AUDIENCE AND WAS ACCORDED AN OVATION AT THE CLOSE OF THE 'MAD SCENE'."—*Maurice Rosenfeld in the Daily News.*

14 CURTAIN CALLS



FLORENCE MACBETH
as
LUCIA
Nov. 10th, 1923

"AN EXHIBITION OF THIS RELIABLE SINGER'S REMARKABLY FLUENT AND ACCURATE VOCAL TECHNIC. HER 'MAD SCENE' MOVED THE AUDIENCE TO ENTHUSIASM SO EXTRAVAGANT THAT FOURTEEN CURTAIN CALLS WERE THE ONLY MEANS OF CALMING THE TUMULT."—*Herman Devries in the Evening American.*

"FLORENCE MACBETH SANG LUCIA WITH LOVELY, SUAVE PURITY AND WON SO MANY RECALLS FOR THE BRILLIANCY OF HER 'MAD SCENE' THAT THE OPERA HAD TO CONTINUE TO STOP THEM."—*Edward Moore in the Chicago Tribune.*

"THEY HEARD THE 'MAD SCENE' AS IT HAS NOT BEEN DONE IN MANY A YEAR. NO LUCIA WITHIN MY MEMORY HAS SURPASSED MISS MACBETH IN THE FRESHNESS AND FLAWLESS PURITY OF TONE OR IN EASE AND FLEXIBILITY IN THE DELIVERY OF THE PYROTECHNICAL PASSAGES."

—*Glen Dillard Gunn in Herald-Examiner.*

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PARIS HEARS CONSIDERABLE MUSIC DESPITE UNSETTLED CONDITIONS

City Overcrowded and Poor—Scenery and Costumes at Operatic Performances Are Old and Shabby—Koussevitzky Plays a Roussel Symphony—Maier and Pattison Stir Paris Audience—Modern Russians—Joseph Szigeti Plays

Paris, October 31.—Paris always has some kind of opera. The Grand Opera House, otherwise L'Académie Nationale de Musique, keeps up a regular supply of Massenet, Gounod, Wagner, Gluck, Puccini, and other composers who are familiar to operatic publics in all great cities. I see the same announcements on the kiosks I used to study with so much interest thirty-five years ago. No doubt there have been changes here and there, but they are not very great. To all intents and purposes this self-satisfied city of Paris remains the same in operatic affairs, yesterday, today, and forever. I wonder if Herbert Spencer was thinking of French opera when he wrote, some fifty years ago, that no nation in Europe needed the benefit of foreign ideas as much as France needed it. Yet France has been dominated by several foreign composers. Lulli, who first put French opera on a firm basis, was Italian. After him came the great Gluck, a Bohemian of Teutonic extraction. Gluck's rival in Paris was not a French composer, but the Italian Piccini. A little later Cherubini, another Italian, was director of the Conservatoire and the most eminent composer in Paris. Then came the German-Jew, Meyerbeer, whose magnificent grand operas put every other opera in the shade for many years. France today is apparently not dominated by foreign musicians as she was in years gone by. French composers have remained essentially French in spite of all the foreign influences. Their music is not robust or full-blooded like the best of German music. It suffers more than other music when it is indifferently performed. French music, in fact, always sounds as if the composer had a certain French style of performance in mind when he was composing it. Those rough, intensely earnest performances, frequently much out of tune, which can be heard at any time in Germany, are not to be thought of in Paris.

Since the war, however, France is poor. Many of the best singers and instrumental performers have gone where money is more plentiful. And the scenery and costumes at the operatic performances are old and shabby. But a certain French style of rendering the music and pronouncing the syllables makes both the grand and comedy operas agreeable even to those who prefer the music of the concert hall.

KOUSSEVITZKY PLAYS A ROUSSEL SYMPHONY.

Serge Koussevitzky, who goes next year to Boston, has been giving the Parisian public more Russian music during the past three years than it was accustomed to hear. The first concert of the fourth season was given on Thursday, October 11, at the Opéra, and by way of variety, the entire program consisted of French music, with the exception of a rarely heard concerto by Mozart. A very fine orchestra of 100 performers made the Benvenuto Cellini overture by Berlioz sound as brilliantly effective as could be expected in the hollow spaces of a large theater. In a properly constructed concert hall the orchestra could undoubtedly make climaxes which would not sound so far away. The performance was excellent. After Berlioz came a symphony by A. Roussel, which seemed to interest the audience to the end. The work, which was generously applauded, is clearly the product of a musician who is a master of the resources of his art. He is as familiar with the counterpoint and formal structure of the classical masters as he is with modern harmony and orchestration.

A. Roussel's symphony is in three sections with an introduction to the first movement. The composer says that the symphony in general may be taken as a representation of the enthusiastic ardor of youth for active life; light gaieties, followed by deeper impressions and sentiments; sorrows, bitterness, revolt, and final calm in the serenity which raises man above passion.

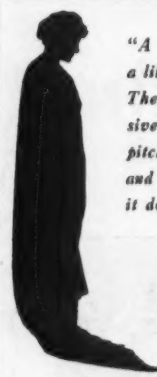
This verbal description means much or little, according to the intrinsic merit of the music. I have always been of the opinion that the less verbal description and the more intrinsic merit a musical work had, the better. I will therefore say no more about the symphony by A. Roussel, beyond remarking that modern audiences favor short works rather than long symphonies. In literature likewise the short story is preferred today to the enormously expanded novels of Richardson.

MAIER AND PATTISON STIR A PARIS AUDIENCE.

The greatest enthusiasm of the evening, however, was caused by the irresistible piano playing of two American

pianists. I refer of course to Guy Maier and Lee Pattison, who some seven or eight years ago had the courage and intelligence and art to leave the well worn and overcrowded path and blaze a new trail of their own up the mountain-side to eminence. It so happened that I was sent to report the performance of two young pianists who played duets for two pianos in Aeolian Hall, New York, about seven years ago. That these same two artists, a little older and more experienced, should be engaged to play at an orchestral concert at the Paris Opéra caused me no surprise whatever. I knew their worth, and I am glad to say that the Parisian public quickly discerned it. I was told that Guy Maier and Lee Pattison were the first American artists to appear at these concerts. They played Mozart's one and only concerto for two pianos, which sounded as if Mozart had written it for Guy Maier and Lee Pattison. If Mozart did not compose his two-piano concerto for two pianists who play with the most perfect unanimity of nuance and tempo and beautiful tone, for whom then did he compose it?

A few days later the same artists gave a two-piano recital in the Salle Pleyel, playing as their principal numbers César Franck's Prelude, Fugue and Variations, a sonata by Mozart, and a modern fantasy by Arnold Bax called



"A Peterson concert is something just a little different from the usual order. The voice is a lyric soprano, expressive in its purity and perfection of pitch. It soars as lightly as a bird's and is scintillatingly beautiful when it does."

The Sacramento Bee said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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Moy Mell. The public, however, did not reward the performers with applause, which was strictly proportioned to the length of the composition. Some of the shorter pieces, by Raff, Saint-Saëns, Rachmaninoff, Arensky, Tailleferre, Vuillemin, were exceedingly effective and pleased the audience as much as the longer works.

MODERN RUSSIANS VARY.

The second Koussevitzky concert was more characteristically Koussevitzkian than the first, and resembled the concert the same conductor usually gave in London during the past two years. It began with the first performance of a symphony by Polacci, continued with the first performance of a wind instrument octet by Stravinsky, conducted by the composer, and was varied by the first performance of a violin concerto by Prokofiev with the solo part played by Marcel Darrieux. After all this came Beethoven's Eroica symphony. The programs of the Colonne and Lamoureux symphony concerts certainly in no wise resemble such a juxtaposition of extremes. But as everybody in Paris does not go to all the orchestral concerts there are no complaints. Those who go presumably go because they wish to go. Serge Koussevitzky knows his public. No doubt he will conform more or less to the tastes of his audiences when he gets to Boston next year. I will be much surprised if the American public grows as excited as Koussevitzky's selected Parisian hearers over programs which contain so little music by the great German com-

great admiration for the brilliant Russian conductor and know that his skill is not limited to the interpretation of ultra modern Russian works.

JOSEPH SZIGETI PLAYS.

Joseph Szigeti paid Paris a short visit last week and made a Colonne orchestral concert memorable with his masterly performance of the Brahms violin concerto. Szigeti is a master of all styles, but I think he is at his best in works which require breadth and intensity of expression rather than elegance. He is more of a Joachim than a Sarasate, so to speak, and there are many violinists of the French and Belgian schools who prefer to make accents with a sudden movement of the bow up or down, rather than to throw it against the strings, after the Szigeti manner. The general public perhaps does not observe these little niceties of violin playing. At any rate, Joseph Szigeti was very warmly applauded for his splendid performance of the Brahms concerto—a work which he apparently much enjoys.

At his recital three days later in the Salle des Agriculteurs he played a variety of works in many styles with the assistance of Walter Frey at the piano. His seriously classical style was at its best in Bach's B minor sonata for violin alone. Only masters of the violin can play those double and triple stoppings so perfectly in tune and with such ease. In the G minor concertos by Mozart, a sonatina by Schubert, a passépied by Rameau, he was thoroughly satisfactory. In spite of the bravos and unstinted applause of the audience for his brilliant and technically flawless performance of Tartini's Trille du Diable and Paganini's twenty-fourth caprice, I could not help thinking that Tartini and Paganini would have played their respective compositions with less breadth and with more ease and elegance of style; but from choice and not because of any limitations to Joseph Szigeti's technical equipment. His tone reminded me of the physical intensity and emotional earnestness of German singing, which is not very popular outside Germany. It is not surprising therefore that Szigeti's reputation is so high in Germany. But it is a great tribute to this Hungarian's art that he could appeal so strongly to Parisian audiences by means of a style which is certainly not French.

PARIS OVERCROWDED.

I had a half hour chat with Mme. Marie Gabrielle Leschetizky a few days ago. The burning question with her at present is not so much the success of her Institute of Piano as the finding of a place to live in. Several Parisians have told me that the crowding in Paris has never been so oppressive as it is at present. The violinist Jan Hambourg had to spend nearly eight months in a hotel before he could find a house to suit him. He and I are now almost neighbors in the hilly and well wooded suburbs on a southwestern fringe of the metropolis. But Mme. Leschetizky wants an apartment near her school and that is where the trouble begins. And that seems to be the one great trouble in Europe at present. At any rate, London and Paris, which I know fairly well, are overcrowded. Visitors can find rooms in expensive hotels, and among friends, if they are fortunate. But I think it would be folly for a student to set out for Paris without securing desirable lodgings in advance. All the nations of Europe are perfectly willing to accept American dollars. But the best intentions in the world cannot create houses to live in. There is a shortage of workmen. Every day I see placards on walls calling for masons, carpenters, painters, and general laborers to rebuild the devastated regions of France. Paris, consequently, has to get along as best it can with such help as it finds, notwithstanding the great and growing influx of visitors. In a bank yesterday I saw twelve clerks, all young women, with one old man in charge. Where are the young men? And I often wonder where the children are as I walk through these streets of the suburbs and remember the teeming swarms of urchins in the outer streets of London. Was old Lord Salisbury right when some thirty years ago he gave offense to France by referring to the "dead and dying nations" of the continent?

CLARENCE LUCAS.

Gutman Guest Artist at Rubinstein Club

Elizabeth Gutman, soprano, was accorded an enthusiastic reception as guest artist at the annual luncheon of the Rubinstein Club at the New Willard Hotel in Washington, D. C., on November 6. Her program included Sul Fiume, by Benevenuti; Oi Kazala Mieni Mati, Ukrainian folk song; The Sleep That Flits in Baby's Eyes, by Carpenter, and the beautiful aria from Massenet's Herodiade. Miss Gutman has been called one of the most notable singers of Russian and Jewish melodies on the concert stage today, and she has a particularly large following of friends and admirers in the Capitol City. Ruth Gervais was accompanist.

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"MISS SANTAGANO SHOWED REMARKABLY FINE TASTE AND A FEELING FOR DRAMATIC EXPRESSION WITH GOOD PHRASING, POISE OF STYLE AND EXCELLENT DICTION."—*NEW YORK HERALD*.

"HER TONES WERE CLEAR AND SMOOTH. HER DICTION WAS ALSO TO BE COMMENDED."—*NEW YORK TRIBUNE*.

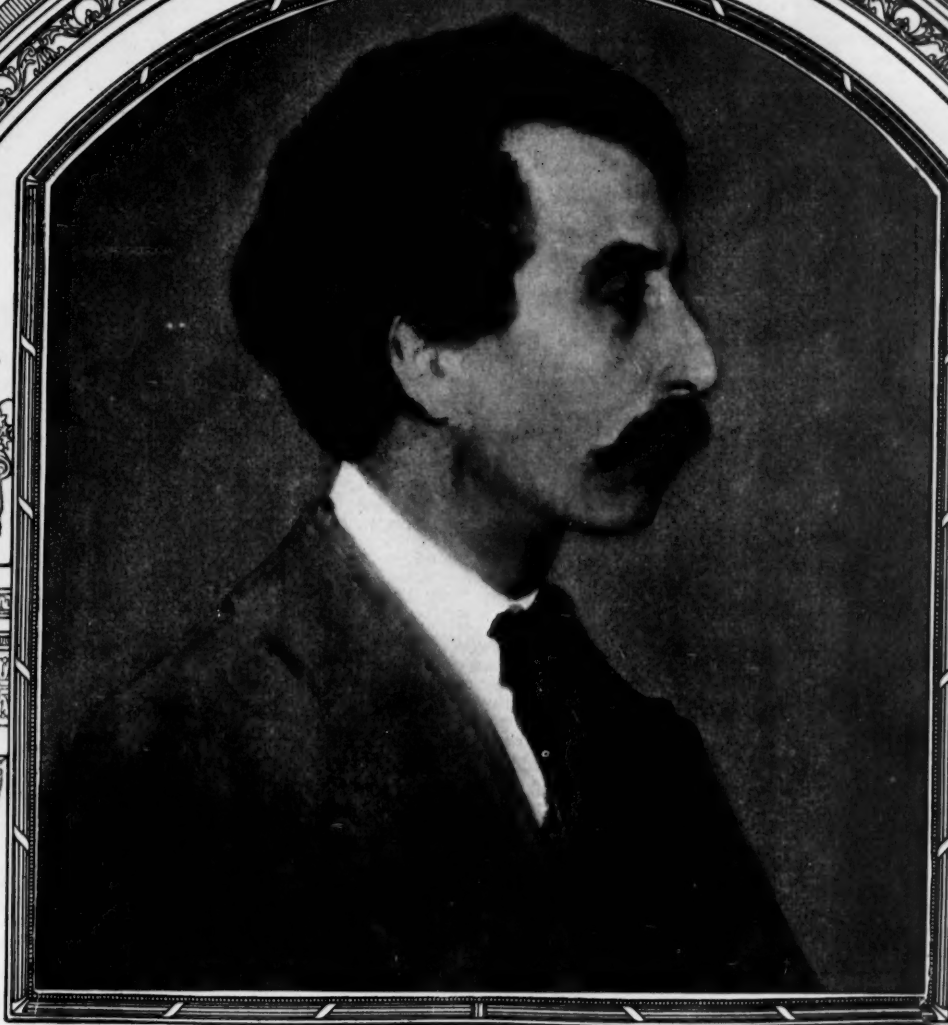
"SHE CONVINCED HER AUDITORS OF HER HIGHLY DEVELOPED AND INTENSE DRAMATIC ABILITY. THE MUSIC WAS ONLY A MEDIUM FOR CARRYING SIGNIFICANT STORIES IN VERSE, WHICH MISS SANTAGANO DISCLOSED WITH MEANING AND POWER."—*NEW YORK AMERICAN*.

"HER STRONG AND DRAMATIC STYLE STIRRED HER HEARERS TO ENTHUSIASM."—*NEW YORK MAIL*.

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"SIMPLER MELODIC LINES IN SONGS RETURNING," SAYS BERNARD HAMBLÉN, COMPOSER, DISCUSSING NEW SONGS

Bernard Hamblén, the English composer, after an absence from the United States of over two years, returned to New York in the early Spring and it is understood he will make this his permanent residence, at least for some time to come.

Mr. Hamblén has made unusual strides in the musical world since he first arrived here. His compositions are published by numerous houses and he seems to be equally happy in both sacred and secular numbers. In fact he was under contract at one time with one publisher to furnish at least twelve solos for the services in the Protestant Church during a single year, and innumerable songs have been introduced by the American publisher which have won great favor and brought distinction to the composer.

He is particularly fortunate in having the gift of not only writing unusually musical numbers, but also creating his own words and verses which form a combination difficult to excel. Mr. Hamblén has a large acquaintance among the musicians here, and his studios will be the background for many interesting musicales during the season. He and



BERNARD HAMBLÉN

Mrs. Hamblén have always been the charming host and hostess and their apartment in London was oftentimes the scene of many interesting affairs.

Mr. Hamblén spent the summer at Stony Creek, Conn., where he created many new compositions. Happening to meet him just recently, a representative asked him for some expression on the creating of songs.

"I believe we are gradually going back to the simpler, melodic line in songs," said Mr. Hamblén. "I am somewhat averse to expressing myself concerning such a highly-debated point, but I am inclined to think that abstruse or 'modern' harmonies, as they are incorrectly termed (they have all been used or suggested many years ago), are somewhat incongruous in the realm of song, and rightly belong to purely orchestral music, where they can deliver their own message without interference. The words of a song are as important as the music, but in many of the so-called 'art songs' (examples of which the recitalist usually considers essential to a program), the voice line is merely an unimportant background for an intriguing (and frequently beautiful) 'modern' accompaniment; therefore, with the music of the vocal line playing such an humble part, whatever is the use of the words, and why make it a song at all?"

"The great composers of the past," continued Mr. Hamblén, "have been best remembered for those of their

works possessing in fullest measure the elusive combination of beauty and simplicity, which, while we worship it, becomes increasingly difficult of attainment (particularly in writing for the voice, where it is, in my opinion, eminently desirable) because this combination is the real spirit of music, which can neither be taught nor learned, whereas 'modern' harmonization involves merely the grammar and mathematics of the art, which any student can, with varying degrees of success, acquire. Then again, the poor publishers must be considered. They are business men, not philanthropists, and to disburse (to recitalists who profess to despise simpler music) free copies of 'art songs,' which, because of their difficulty and lack of appeal to the general purchaser never pay for publication, is not exactly satisfactory from the commercial point of view. The average publisher, therefore, asks for the happy mean between the 'art song' and twaddle, but the scarcity of successful compositions of this type is easily ascertained when one compares their number with that of the thousands of similar songs of which nothing is ever heard. This again proves the difficulty of writing a simple song which is not too reminiscent, and yet which aspires (however tentatively or humbly) to any form of beauty or any degree of real merit; the so-called art song is infinitely easier to write, because it ignores the restrictions in the matter of rhyme, melody and harmony which govern and confine the song of wider appeal and consequent greater commercial interest."

Mr. Hamblén confessed to an inclination towards a rather better type of song than the "popular ballad," and thinks that a more difficult accompaniment is logical when adequate interpretation of the words demands what is termed "atmosphere," not otherwise.

Questioned as to whether he writes the music or the words first, Mr. Hamblén replied: "Sometimes one way, sometimes the other, and in the cases of two recent compositions, just issued by Chappell-Harms, Inc., I wrote the words and the music together; they came to me that way. The titles were When Singing Birds Were Mute, and There's Always a Song in My Heart. Chappell-Harms, Inc., expects the latter to be as popular as my Smile Through Your Tears. When Singing Birds Were Mute is a recital and teaching success in England—a different type of song to There's Always a Song and Smile Through Your Tears."

Though both songs have just been published, there is considerable demand for the two from representative musicians, substantial proof of the serious consideration given to all compositions from this composer.

M. J.

Charlotte Lund's Opera Club Recitals

Thais, L'Amico Fritz, and other standard operas are presented in literary and musical form in the opera club recitals given by Charlotte Lund at Rumford Hall, New York, Tuesday afternoons, three o'clock, and Saturday evenings, 8:15 o'clock. Miss Lund has the gift of telling the story of the opera in most lucid and interesting fashion, singing the principal arias, and also many of the duets, with her pianist-baritone, N. Val Peavey.

The novelties and revivals of the Metropolitan Opera Company and of the German Wagnerian singers, as well as the Chicago Opera repertory, are reviewed, played and sung.

Activities of Jane Neilson

Jane Neilson, dramatic soprano, filled two engagements during July at the University of Delaware. Early in September she sang at the Hotel Marlborough-Blenheim, at Atlantic City, and a month later was re-engaged for additional appearances. Josef Pasternack chose her as soloist for the ceremonial exercises of the laying of the cornerstone of the Y. M. H. A. in Philadelphia. Last week Miss

Neilson sang the Barcarolle from the Tales of Hoffman at the Stanley in Philadelphia. Today, November 22, she will appear in Camden with Henry Such, violinist. Next spring she will be soloist at a concert given by the Philadelphia Choral Society, Henry Gordon Thunder, director.

From Glinka to Glazounoff

Max Olanoff, a brilliant artist-pupil of Leopold Auer, is offering this season an all-Russian program in addition to the standard run of violin concerts.

"Russia seems to have a corner on violin music and on violinists," says Mr. Olanoff, "and it seems that perhaps an historical program of outstanding Russian compositions from the infancy of violin music in that country to the giants of the present day may be of more than ordinary interest."



Rockwood Photo.

MAX OLANOFF

Glinka was one of the first Russians to compose works for the violin which have stood the test of time, and I have begun with him. Tchaikowsky earns the place of honor, of course, while compositions of Zimbalist, Rachmaninoff and Glazounoff present some of the modern Russian violin literature."

Program notes accompany Mr. Olanoff's concerts, giving pertinent facts about the composers and the works chosen for presentation in this all-Russian concert. As a native of Kiev, Mr. Olanoff has a sympathetic understanding of Russia and its spirit, which is backed up by long and deep study of Russian music, the result being particularly illuminating and affording interesting program notes for the use of schools, colleges and study clubs.

Ethel Grow's Songs with Strings

Wide interest has been aroused by the announcement that Ethel Grow proposes to give a song recital this season with accompaniment of string quartet. Naturally, it has taken some search on the part of Miss Grow herself and those who have lent her their assistance to get a list of available material for such a program, for not every composer has written pieces for this particular combination. Arrangements there are a-plenty, but it was not arrangements Miss Grow was looking for but songs conceived by the composer for voice and strings and written in the contrapuntal style that such a conception would naturally call for.

Now that Miss Grow has arranged her program she is looking for histories of the works to be given, and this is no more easy than gathering the names of the songs and their composers proved to be. However, she has discovered that the interesting Goossens group which she is including in her program was first presented last summer in London at the Chelsea Town Hall by Ann Thursfield. These songs were brought to the attention of Miss Grow by William Burnet Tuthill, founder of the Society for the Publication of American Music, an authority on chamber music who has a vigorous interest in the work of the moderns. Other matter concerning the histories of works on Miss Grow's program will be given as occasion offers.

Clair Eugenia Smith Sings in Shanghai

Clair Eugenia Smith, the mezzo-soprano who was in Japan at the time of the earthquake, has resumed her around-the-world tour and expects to be in Paris about December 20. While in China Miss Smith sang in Shanghai and her concert was enjoyed to the utmost by a thoroughly interested audience.

Randegger Pupils in Recital at Stamford

Lenore Powell, who recently returned from Maine, where she had splendid success in several recitals, made another appearance recently at the faculty recital of the Glenn Evans School at Stamford, Conn. She made an unusually fine impression and was certainly worthy of the traditions of the Randegger Conservatory.

Artists Singing Mana-Zucca Songs

Lillian Palmer, soprano, is singing Mana-Zucca's songs, Le Petit Papillon and Love's Pilgrimage. Anna Hamlin, daughter of the late famous tenor, George Hamlin, has been programming Le Petit Papillon with much success.

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THE TRIUMPHS OF MYRA HESS

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"MYRA HESS PROVES PIANO *IS* MUSICAL"

—Philip Hale in *The Boston Herald*

N. Y. Times, Richard Aldrich:

There was strangely little temptation to consider what kind of pianist Miss Myra Hess is at her first appearance this season last evening at Aeolian Hall, to analyze how she was doing this or that, what sort of "reading" she was giving, what technical procedure she was going through, what the nature of the artistic personality was that was accomplishing the performance. There was a constant invitation to delight in the music itself, to listen to it, to find in it the sole and sufficient purpose and end of the evening in Aeolian Hall. There are not many such evenings to be passed at Aeolian Hall or any other hall in the course of a season, and it might be argued that there are not many artistic achievements of the same sort so complete and so finished in their way.

Evening Post, Henry T. Finck:

Miss Hess played admirably. But it was in her opening numbers, four of Bach's unaltered preludes and fugues, that she rose to the greatest heights, and the audience did the same with its enraptured applause. The soulful B flat minor prelude was alone worth the price of ten tickets.

Sun and Globe, G. W. Gabriel:

Too many pianists cannot spoil the week, so long as there is Myra Hess to sweeten it.

It was an evening of beautiful interpretation. It is Miss Hess' ultimate art which causes her to melt her own personality into whatever music she is playing. She can be as utterly elegiac as she can be impassioned; yet there is such mobility in all her moods, she turns the music back into something absolute and joyous of its own accord, independent of human tinkering. Her performance was thrilling to the end last night—and the end came only after many encores had been beseeched and bestowed.

Evening Mail, Pitts Sanborn:

The pianists are as numerous in our midst as star dust in the Milky-Way, but when Myra Hess consents to touch the keyboard, then we have pleasure of the conjunction. Dark and comely and emerald-robed, Miss Hess last night rejoiced the eye before she began her aural appeal.

Miss Hess played Bach clearly, musically, sympathetically, without exaggeration of any kind. It was eminently legitimate Bach playing, and how genuinely beautiful and alive.

New York World, Deems Taylor:

After Myra Hess had finished the printed program of her recital last night we caught five licensed music critics standing in the rear of Aeolian Hall, waiting to hear her first encore. Why they waited, we cannot, of course, know with any certainty, but we have an idea that they had forgotten to be critics and waited to hear some more music.

Possibly, however, they had, like this listener, recollected with a start, that they were not, after all, there for fun, and that it was high time to start being critical. For Miss Hess has a curious power to lull the critical faculties. People are fond of saying that "she plays like a woman," and that that fact explains the charm of her playing. We think her playing is good enough not to be tagged with any gender. She plays like a musician and an artist; and that means, as it generally does, that her technical equipment is perfect enough to be taken for granted.

N. Y. Tribune, F. D. Perkins:

Myra Hess appeared to be numbered distinctly among the elect. . . . Throughout the program Miss Hess was at her best. In the Bach preludes and fugues there was a wealth of expression. . . . For a combination of dramatic power, dash and technical skill this was an unusual performance.

N. Y. American, Greta Bennett:

Myra Hess is more than the usual good musician. She is a personality on the concert platform. And that counts, for it enters into interpretations and paints familiar music with new and glowing colors.

Brooklyn Standard Union:

Myra Hess made an ineffaceable impression in the four preludes and fugues from the Bach "Well-tempered Clavier" (Book I) and Beethoven's Sonata, opus 110. She scored a triumph unusual in its kind. So satisfactory a concert of these preludes and fugues is a rare occurrence. In Beethoven, too, there was the insight to make it coherently eloquent. One may detach for choice recollection the lovely arioso—and the handling of the fugal theme, for in treatment of fugue Miss Hess has created her own manner as adept.

Boston Herald, Philip Hale:

What a delight it was to hear the Preludes and Fugues played poetically. What could be more charming than Miss Hess' reading of the second Prelude on the program, with its tender, wistful melancholy.

Seldom have we heard so eloquent a reading of this sonata; never have we heard an interpretation so logically conceived, and so compelling.

And what shall be said of her incomparable performance of the "Papillons" Schumann. . . . We have heard the "Papillons" when the performance was gross, dull-witted, heavy-footed, bore-some. Last night there was airiness, whimsicality, joy, shadowed at times by passing sadness.

When she played, one was conscious only of music. There was no disturbing thought of technical display, exhibition on this or that method, use of

the pedals, or even the personality of the pianist. One only heard and thought of music as it is rarely heard from pianists on the concert stage.

Christian Science Monitor, Stuart Mason:

A reviewer, obliged by the necessities of his calling to listen to pianists as they come and go, oftentimes arrives at an appalling depth of pessimism regarding the present state of the art of piano playing. And then comes a Myra Hess to restore past enthusiasms, to reconceive that the piano after all is a musical instrument, capable of evoking beautiful sounds, of calling once more to pulsating life the glowing thoughts of those master minds of the past whose message is still of moment and who have in reality left us a priceless heritage of beauty.

This is just what Myra Hess did by her playing last night.

Poetry, imagination, grace, charm (descriptive words are all too meager) characterized her playing. The purely pianistic side of her playing is equally remarkable. She is mistress of every technical device. Her tone is of infinite variety of color. . . . Her technical gifts are so closely bound up with the interpretation of the music that the hearer cannot disassociate them from it, and for once is able to realize completely that technic is music and music is technic, that one cannot exist without the other.

Boston Globe:

The Boston debut of Myra Hess, noted English pianist, last night was one of those occasions which will be talked of for years to come by those lucky enough to be present. Miss Hess is not a person like de Pachmann, with mannerisms calculated to set tongues wagging. Her only claim to public attention is that she can play the piano to perfection. It is refreshing to find a great artist go free from various sorts of bad taste which masquerade as "artistic temperament."

She left the critic free from what is too often his task of flaw-picking. One can say of Myra Hess that she plays everything as one wants it played, as one believes the composers wanted their music played.

She is not merely an extraordinarily satisfying interpreter of widely divergent styles of piano music; she has technique that approaches perfection and musicianship akin to that of such orchestral conductors as Karl Muck.

Why Boston was held to wait two years to hear Myra Hess is a puzzle.

Rochester Times Union, A. J. Warner:

MYRA HESS PLAYS SUPERBLY

Brilliant Young English Pianist Delights Large Audience

It is a great thing to hear Myra Hess play the piano; for in her performance

virtuosity becomes fused with beauty of sound and executive power with interpretive grace in a degree attained by few masters of the pianoforte now before the public. When Miss Hess plays the mechanical means whereby she achieves her effects are forgotten and there is left only the sensation of complete aural delight.

This young English woman's success in America has been immediate and merited. Her triumph was instantaneous, and the pleasure she brought profound. To make an audience conscious merely of the lovely things they are hearing; to arouse an enjoyment of music for its own sake, without ever permitting the intrusion of technical display; to submerge so subtly her own personality that there is heard nothing save beautiful music, beautifully played—that is the essence of Miss Hess' pianistic message. Few pianists have so broad a command of tone color and few a touch so authoritatively musical.

Rochester Democrat and Chronicle:

Myra Hess played in Rochester last season for the first time; it required but a single hearing to make plain that she has a way of playing that is of individual charm, that not only is very enjoyable to hear, but constantly makes the hearer aware that something not hitherto perceived is being revealed in music that is familiar. Last night this impression was strengthened into conviction. . . . It seems quite sure that Miss Hess is able, to a remarkable degree, to see in music the things that appeal to hearers as significant—sometimes delicious bits of melody, sometimes rapid and brilliant frill work, sometimes dramatic meanings, but always something that holds attention. Thus, being superbly equipped technically, she plays so that the attention is always engaged; there is never a routine moment.

Bach's music, as she plays it, is firm, crisp and elegant in texture, but it is something more: music of motion and figure, the motion progresses to climaxes and the figures are not only distinct, but symmetrical; and it is this intimate feeling for rhythm and ability to define it with smooth definiteness, that makes Miss Hess' playing of Debussy's music of particular worth.

But of her program the Chopin B Flat Minor Sonata leaves the deepest impression. There are distinct memories by the writer of this sonata played by Paderewski and played by Josef Hofmann, two interpretations which crowd out memories of many others. That of Miss Hess will be added to the other two.

There is every reason why Myra Hess' audiences should be enthusiastic to an unusual degree, and they are. She is as engaging a pianist as has gone the round of our concert rooms in many a year.

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A MOST UNMUSICAL MAN

By Clarence Lucas

One of the most famous literary men of England is said to have been thoroughly unmusical. His name was Samuel Johnson, but he was known to all the world as Dr. Johnson. A century and a half ago his word was law. He ruled supreme in an immense circle of friends comprising all the authors and poets of the period, as well as many of the statesmen, painters, and musicians. His particular friend among the eminent musicians of his day was the organist and musical historian, Dr. Burney, who happened to be the father of Fanny Burney.

This once famous daughter of a once eminent musician was the most popular English woman novelist before George Eliot. It is to the pages of Fanny Burney and to Boswell's Life of Johnson that we must turn to find reports about this most unmusical man:

Boswell says:

In the evening our gentleman farmer and two others, entertained themselves and the company with a great number of tunes on the fiddle. Johnson desired to have Let Ambition Fire Thy Mind played over again, and appeared to give a patient attention to it; though he owned to me that he was very insensible to the power of music. I told him that it affected me to such a degree, as often to agitate my nerves painfully, producing in my mind alternate sensations of pathetic dejection, so that I was ready to shed tears; and of daring resolution, so that I was inclined to rush into the thickest part of the battle. "Sir," said he, "I should never hear it, if it made me such a fool."

On another occasion the conversation turned upon the violin playing of Giardini. Boswell reports that Dr. Johnson said:

There is nothing, I think, in which the power of art is shown so much as in playing on the fiddle. In all other things we can do something at first. Any man will forge a bar of iron, if you give him a hammer; not so well as a smith, but tolerably. A man will saw a piece of wood, and make a box, though a clumsy one; but give him a fiddle and a fiddle-stick, and he can do nothing.

Johnson told a friend that he was affected by musical sounds for the first time in his life when he heard a band of French horns playing at a Free Mason's funeral. He said the impression made upon him was of a melancholy kind, and was therefore bad. One does not need to be as unmusical as Dr. Johnson to get melancholy impressions from bands at Masonic funerals in general.

Boswell reports that Johnson was laughing when he said:

Women have a great advantage that they may take up with little things, without disgracing themselves; a man cannot, except with fiddling. Had I learnt to fiddle, I should have done nothing else. . . . I once bought me a flageolet; but I never made out a tune. . . . I might as well have played on the violoncello as another; but I should have done nothing else. No, sir; a man would never undertake great things, could he be amused with small.

Violinists will be comforted to know that Dr. Johnson considered violin playing one of the small things a man could take up without disgracing himself.

NO EIGHTEENTH AMENDMENT.

Johnson may have been by nature musical enough. He was born and brought up in the small city of Lichfield, where, according to his own testimony, "every respectable person got drunk every night," and where his early musical training was utterly neglected. Before he reached a posi-

tion of eminence and power in London he had to struggle through long years of poverty. He was a man of middle age when first he met Dr. Burney, and if he met Johann Christian Bach, Haydn, Mozart, and other great musicians at Dr. Burney's house, he was too old to begin with music



(Photographed for the MUSICAL COURIER by Clarence Lucas.)

DR. JOHNSON'S HOUSE IN LONDON, where the first great dictionary of the English language and other works were written.

so far beyond his comprehension. He was twenty-six when J. C. Bach was born, twenty-three when Haydn was born, and forty-seven when Mozart was born.

When he was almost an old man, long after his wife had died, he became very much interested in the beautiful widow of his late friend Thrale. She repaid his attentions by marrying an Italian musician named Piozzi, which Johnson considered a "degrading step."

Boswell relates:

After having talked slightly of music, he was observed to listen very attentively while Miss Thrale played on the harpsichord, and

with eagerness he called to her, "Why don't you dash away like Burney?" Dr. Burney upon this said to him: "I believe, sir, we shall make a musician of you at last." Johnson with candid complacency replied, "Sir, I shall be glad to have a new sense given to me."

We are well aware that all these Johnson anecdotes have been told a thousand times. But perhaps some of our readers will be interested to learn that the old brick house in which Dr. Johnson began and finished his seven year task of compiling the first great and authoritative dictionary of the English language still stands in Gough Square, London, though all of its companion houses have been swept away to make room for modern buildings.

No music student will be any the worse for remembering that Dr. Johnson said the way to "Hell is paved with good intentions." Dr. Johnson also wrote a satirical article on the ladies at the Opera, which was reprinted in these columns a few months ago.

In the Idler for Saturday, December 23, 1758, Johnson writes a few sentences which might do very well as a criticism on some of the modern musical experimenters:

But there are men who seem to think nothing so much the characteristic of a genius, as to do common things in an uncommon manner; to quit the beaten track only because it is known, and take a new path, however crooked or rough, because the straight was found out before.

This was written before the works of Mozart saw the light of day.

Many an original composer of genius and many a charlatan have come and gone since Johnson wrote his ponderous works. His greatness was not entirely revealed in his literary productions. He was a tremendous personality who did more than any other man to make the calling of an author respected, even going so far as to tell a too insulting publisher like an ox with one of his huge folios. He insisted on authors being paid for their work. If the little writer of today and the song composer enjoy legal protection and draw royalties of which Shakespeare never dreamed, they may thank their stars for the great fight put up in their defense by the burly and unmusical Dr. Johnson.

Smilin' Through Always Popular

Smilin' Through, despite the dozens of new songs that have come into favor since it first swept the country, continues to hold its own and goes merrily on its way without any serious competitors. On October 16 last, Reinald Werenrath sang it as an encore at his recital in Peoria, Ill. The newspaper the following morning said: "Another of the most pleasing encores was Smilin' Through, proving thereby that a song like this never dies but is more popular every time it is used."

Cecil Arden Sings at Benefit

Cecil Arden, of the Metropolitan Opera, sang on Sunday, November 11, at a monster benefit given at the Manhattan Opera House, under the patronage of the Count Apponyi for the starving children of Hungary. Among the distinguished audience was Mme. Jeritz, Willy Pogany, and many other notables from the art world.

"PERALTA LIKENED TO EAMES"

—Bangor Daily Commercial.

As Marguerite in Faust at Maine Festival

Seldom has Bangor had the pleasure of listening to a soprano voice of such exquisite beauty. Her ability as an actress is miraculous and her singing nothing less than superb.—Bangor Daily News.

As Marguerite, Frances Peralta was a convincing heroine. She made the role that of a sweetly dignified great lady, carried away in one fierce outburst of feeling with tragic results. The famous Jewel Song and the Spinning Wheel Songs were given with a resistless appeal, but the best part of her singing was the final song, an appeal to God to save and pardon Marguerite.—Portland Press Herald, October 11, 1923.



Peralta was likened by a festival patron to Emma Eames singing that great role of Marguerite. Youth and love and light and beauty and hope—all are portrayed to perfection by this beautiful woman with her glorious voice, a pure soprano with the rich golden quality of sympathy enhancing its higher notes; and in despair, in pathos, in madness of anguish, she shows herself no less interpretative.—Bangor Daily Commercial, October 8, 1923.

Frances Peralta is one of the splendid new artists of the Metropolitan, a favorite in New York, and, in fact, wherever her golden soprano voice has been heard.—Bangor Daily News.

Peralta Opens Brooklyn Opera Season in Andrea Chenier

The performance was on a high level. To begin with Miss Peralta sang the part of Madeleine. I have always had the feeling that Frances Peralta has not had the prominence she deserves. . . . Miss Peralta's voice, when at its best as it was last night, is a soprano voice of unusual quality, and it can often carry intense dramatic fervor.

—Brooklyn Daily Eagle, November 7, 1923.

Fourth Consecutive Season With Metropolitan Opera

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NEW YORK CITY

JOSTEN TO TEACH IN NEW YORK DECEMBER 18 TO JANUARY 7

Well Known Composer and Vocal Coach to Hold Classes
in Program Building, Song Interpretation
and Composition

Werner Josten, the well known composer and vocal coach, has arranged a course of ten lessons each in program building, song interpretation and composition at his New York studio at 23 West Eighty-first street. The classes will cover the period from December 18 to January 7. This is an unusually fine opportunity for teachers from various parts of the country who are planning to spend the holiday season in New York.

Mr. Josten is at present associate professor at Smith College for counterpoint and musical form. He came to America in 1921, and in that short time has been acclaimed by many leading artists and prominent critics. The appended extracts from press notices will give some idea of the splendid impression which Mr. Josten has created as composer and accompanist:

(Sophie Braslau's Boston recital.) A song which impressed us perhaps more than any other novelty on the program was the beautiful song by Werner Josten, *Die verschwiegene Nachtigall*. It is deliciously fresh, naive and poetic. In a style which, although the technique is modern, gives the impression of a certain archaism which



WERNER JOSTEN

matches the verse, the composer also reproduces the youthful and poetic spirit of the poet. *Weihnachten* by the same composer has a good melodic line. Enough is said in these two songs to identify a new and very fine talent for composition.—Olin Downes in the Boston Post.

That this opinion is shared away at the other side of the Coast is evidenced in a comment made by Redfern Mason in the San Francisco Commercial News: "Two songs by Gustav Mahler were a pleasing novelty, but better I liked Wolff's *Ewig* and best of all, Werner Josten's *Verschwiegene Nachtigall*." To come back East and quote the opinion of a New York critic, Deems Taylor, on the merits of Mr. Josten's gifts as a composer: "Three songs by Werner Josten, sung in German, disclosed a young composer of decided lyric and dramatic gifts." As an accompanist, Mr. Josten has been eulogized as follows:

Werner Josten was an excellent accompanist, he played entirely from memory, kept his eye on the singer and subordinated the piano to the voice to the last degree of perfection.—St. Louis Star.

Perfect unity of purpose between the singer and Mr. Josten, who dispensed with his notes and completely adapted his work at the keyboard to every variant mood of the songs.—Philadelphia Public Ledger.

When Mr. Josten's *Crucifixion*, motet for eight parts and bass solo, a capella, was given in New York, the critics had the following to say:

Mr. Josten's motet was a composition of unusual power, contrasting with the ancient style (referring to preceding numbers on the program) in that it is so vividly descriptive and subjectively expressive.—Richard Aldrich in the New York Times.

Then came a motet by W. Josten entitled *Crucifixion*, for eight part chorus, with a bass solo which came out well against the choral background. Mr. Josten proved able to give a poignant effect to his opening phrases and weave the voices skilfully in the final Amen.—New York Tribune.

W. Josten's *Crucifixion* motet, written to a text of Walter v.d. Vogelweide, its bass solo sung by Edwin Swain to a subdued Latin accompaniment by the chorus, which had first established the devotional mood by the strongly expressive opening section. Able in its part-writing and suggestive in its dramatic harmonization, this piece stood out on the program clearly rather than boldly and was sung with conviction.—Gilbert Gabriel in the New York Sun.

Cleveland Institute Notes

Cleveland, Ohio, November 13.—The Cleveland Institute of Music has shown, appropriately enough, that it knows when and how to use "the soft pedal." It is doing just that in curtailing its activities this week (November 20-25), in order that its students may have all their evenings free to enjoy to the utmost the Wagnerian Opera feast scheduled for those dates. Roger Huntington Sessions brought his series on the Ring to a close November 20, in his summing up of the last half of *Goetterdaemmerung*. This last lecture preceded the operas and gave to the general public a last minute chance to be well-informed on the music-dramas.

With his usual dynamic energy, Ernest Bloch brings down a flock of birds with a single stone. During his visit to New York for the primary purpose of hearing the maiden performance of his new quintet, he visited his publisher with three new violin compositions and several other works for the special benefit of little folks. Bloch feels keenly on the subject of music for children and has tried to create for them beautiful musical thoughts clothed in the simplest of phrases. He says: "The trouble with

the adapted classic for juveniles is that the necessary revision robs the originals of all their life. It is much better that children's music be written for children and not be cut down to their measurement like father's trousers."

November 20 Mr. Bloch began his course on The Appreciation of Music. Bach's Fugues of the Well Tempered Clavichord provided the music analysed. Saturday afternoon, November 24, brings the second informal student recital at 2:30 in the Assembly Hall of the Institute. S. J.

Wales Again to Hear Sue Harvard

Sue Harvard, soprano, formerly of the Metropolitan Opera Company, was so well received when she appeared in Wales last year that she will fill engagements there again this summer. While abroad Miss Harvard made her London debut and the leading English critics praised her highly for her fine artistry. At the Eisteddfodd in Wales she appeared as soloist with the London Symphony Orchestra.

In addition to appearances at the Metropolitan, Miss Harvard has won great success with festival and oratorio organizations, her art having been admired in such cities as New York, Pittsburgh, Syracuse, Asheville, Baltimore, Milwaukee, Indianapolis, Cleveland, Newark, Oberlin and other centers. Among her appearances as soloist, mention might be made of the New York Symphony Orchestra, Philadelphia Orchestra, New York Philharmonic, Cincinnati Symphony, George Barrere's Trio de Lutece, Wassili Leps' Festival Orchestra, Pittsburgh Festival Orchestra, the London Symphony and others. Miss Harvard also has held two of the most coveted church positions in New

York, soloist at the First Church of Christ, Scientist, and the Marble Collegiate Church on Fifth Avenue.

October 25 Miss Harvard sang at a reception given in honor of Lloyd George at the Mosque Temple in Pittsburgh. On the afternoon of the same day she was heard at a reception at the Schenly for Mrs. Lloyd George. December 12 the soprano will give a recital in Youngstown, and December 18 there will be an appearance at the Astor for the Mozart Club of New York. In March Miss Harvard is booked to sing *The Messiah* in Detroit, the orchestra for which will be the Detroit Symphony.

This well liked soprano has many press tributes from critics in various parts of the country praising her as a recitalist. Following her New York recital the critic of the Evening Post stated among other things: "She provided one of the most delightful treats of the season."

Arrivals at the Great Northern

Recent arrivals at that well liked hostelry for musicians, the Great Northern Hotel, are: Marguerite D'Alvarez, contralto, with Eva Wolf, who has taken an apartment there for her New York stay; the impresario, Louis L. Seidman, who operates in Chicago, Mobile, Montgomery and several other cities and secures such artists as Galli-Curci, McCormack, Mary Garden, etc.; Minnie Egner, of the Metropolitan Opera; Miss C. Heifetz, Galli Mario, a singer from Milano; Mr. and Mrs. Loudon Charlton and Bruno Seibert Winkler, of Berlin. Reservations were also made for members of the National Federation of Music Clubs.

"Three Thorough Musicians"

—New York Sun

"Accomplished
artists, all"

—New York American

"Zest leads the
New York Trio
and fire spurs it"

—Boston Transcript

"On a par with
the Flonzaley
Quartet"

—Boston Advertiser

"Excellent ensemble
and admirable
tone"

—New York Times

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ENTHER CARLSON: Soloist with the Everett (Wash.) Ladies' Musical Club. "Miss Carlson sang with a native charm that made all her songs attractive. In all her numbers her voice was remarkably free from any strain of artificiality."—*Morning News*.

MILDRED PERKINS: As soloist and impresario Miss Perkins has crossed the American continent four times with a company of three other Kaufmann pupils, appearing in the leading theaters.

ELIZABETH HAMILTON: Appearing successfully in joint recitals with David Dugan, tenor, throughout the country.

FLORENCE WRIGHT: Appearing in a trans-continental tour, described recently in a Calgary paper as having "carried off the honors of the evening with a very beautiful voice."

VIRGINIA LIVINGSTONE: Now singing with success in Canada. The Vancouver Sun: "Secured a great hit singing numbers by Tosti and Offenbach."

MAUDE YOUNG: After a highly successful appearance in the big 4th Regiment Armory at Jersey City, N. J., wrote to Mrs. Kaufmann: "Without the wonderful and patient training you have given me I never in all the world could have had the great success that has attended my public appearances."

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PRIVATE INTERESTS ACCUSED OF BEING BEHIND THE SCENES OF VIENNA STAATSOPER

Disclosures Previously Made Public by the MUSICAL COURIER Correspondent Now Appear to Be Correct—Karl Lion the Center of the Controversy—City Has a Deluge of Concerts—The Pfitzner "Problem"—Theodore Spiering's Successful Debut as Conductor

Vienna, October 24.—Your correspondent has repeatedly intimated in these columns that certain private interests at work behind the scenes of the Vienna Staatsoper were doing serious damage, both to the cause of art and to the commercial interests of the Austrian national opera house. What was then purely private inside information has now been corroborated by sensational disclosures made in the Austrian parliament and press alleging that Karl Lion, the almighty official of the Staatsoper and its de facto director, has been, and still is, joint owner in several theatrical agencies of which one practically holds the exclusive right to negotiate the engagement of artists for the Staatsoper. It was alleged that Lion, in this double capacity, has accepted heavy payments and commissions from various singers; that he engaged as many as twenty superfluous "guest" singers a month—superfluous in view of the fact that the personnel of the Staatsoper has been almost trebled during his term; that these guests cost the State billions, while Lion was drawing a commission from most of them; that singers who refused to pay Lion these commissions were boycotted by the Staatsoper, while those who shared their earnings with him were permitted to go on indefinitely long foreign tours, thus making room for the guest singers who yielded a revenue to Lion.

In the light of these disclosures, it is claimed, the case of Alfred Picaver assumes a new significance. This beloved American tenor, whose contract with the Staatsoper had expired, was crowded out the moment he refused to grant his sole concert management further to Lion and it was only after the entire press had taken the matter up that the latter was compelled to re-engage him for the Staatsoper.

Lion, in a statement to the press, was forced to admit the fact that he was joint owner of two theatrical agencies, and is also financially interested in the Volksoper, the rival of the National Opera, of which he is an employee. Thereupon he was dismissed, pending the results of the government inquiry into his affairs. Meanwhile it is interesting to note the attitude of the press, which is beginning to wonder how Lion could gain such decisive influence at the Staatsoper and do virtually all the real work there when two de jure directors (one of them Dr. Richard Strauss), were maintained for that theater by the government. Even Dr. Richard Specht, friend and biographer of Strauss, declared it extremely improbable that all these facts which were known for years to everyone interested in the fate of the Staatsoper, should have remained hidden from the very two men who were officially responsible for its activities. So far the whole affair has resulted in a legal entanglement between Director Schalk and a critic, who was particularly insulting in his attacks. Strangely enough, Lion has taken no similar steps against the many critics who have accused him of graft and corruption. The general opinion is that the ultimate dismissal of Lion, who has been the real rope-puller at the Staatsoper and the main pillar of Strauss' and Schalk's throne, will be the Writing on the Wall for these two men, and that the State opera is likely to have a whole new set of directors.

A new musical season has dawned upon us, and (without any predisposition to succumb to the custom of those chroniclers who are wont to open and close each successive season with a sinister prophecy, either from dull routine or innate pessimism), it is safe to predict that it will be not only one of the busiest, but also one of the most disastrous, financially, in years. The business side of the concert and operatic life, of course, need not concern the reviewer who may justly leave such consideration to the managers who have piled up fortunes during the "fat" years and are therefore armed for the meagre months to come. Public indifference towards musical and dramatic offerings, which is increasing in a menacing proportion, is due to various causes of which commercial stagnation, and a consequent stagnation at the stock exchange may be mentioned in the first instance. The most important drawback, however, to commercial thrift and to a prosperous musical life, is the situation of the neighboring German empire, which is so closely linked with our little state.

A DELUGE OF CONCERTS.

The fearful political and financial crisis of Germany, with its naturally bad influence upon the pocketbooks of the Austrian citizens and, therefore, indirectly also upon those of the concert managers, reacts upon our art life in other ways as well. All previous records for concert activity have been broken this year, when more than two hundred orchestral concerts are already booked for the first half of the season, and eleven concert halls are kept open nightly. (To redeem a crying need, another concert hall had to be established in the former Imperial Palace which now shelters no less than four amusement places.) To fill these eleven halls nightly would require approximately three millions of concert-goers a month—not including the enormous number of theater-goers necessary to fill the fifteen or more theaters every night. Small wonder, then, that both concert halls and theaters remain empty in a city which numbers about two millions of inhabitants in all. Considering that the cost of a concert on a small scale runs up to between five and eight millions of Crowns, while an orchestral concert necessitates an investment of twenty millions and over (which is, to be sure, a mere trifle in comparison with the expense of an orchestral concert in Carnegie Hall), I fail to see where our poor artists get the money to embark on such costly ventures when barely five or ten per cent. of their outlay is actually covered by the receipts. And, sadly enough, even the chief purpose of these pitiable concert-givers—to secure press notices, good or bad—is rarely achieved since no critic in the world is willing or even physically able to attend eleven concerts on one single night.

THE GERMAN INVASION.

One explanation for the veritable stampede of concert givers is the stream of German musicians and artists which is constantly flowing in from Germany with a view to exchanging their hopeless positions in that wrecked country for a more promising outlook in Austria. Singers, instrumentalists, music teachers, actors, theatrical managers and even musical critics from all over the German Empire are

migrating to the Austrian capital in squads, and, of course, their numbers alone suffice to frustrate their purpose. The music and art market here is more than supplied by the natives, and by what few German artists have succeeded in making a position for themselves here. The business and art methods of some of these musicians and managers, moreover, have been severely fought by the press, as also the attempt on the part of the Government to rent the "sacred" and conservative old Redoutensaal (which is now minus the famous old tapestries) out to a group of Berlin art profiteers. Furthermore, with many of these German visitors quantity seems to stand above quality, and this has tended to strengthen a certain prejudice, always latent in the Austrian mentality, against Prussianism (which stands for Germanism). For Pan-Germanism is totally strange to the true Austrian soul.

WHERE WERE THE PAN-GERMANS?

Such aversion toward German methods, unfortunately, is sometimes extended, and unjustly so, to persons and organizations which would merit a more cordial treatment, in fact the most cordial reception possible. The famous choir of the Berlin Cathedral (Berliner Domchor) thus became an innocent victim of existing political tendencies. Their two Vienna concerts, unhappily, coincided with the visit of the choir from the Sistine Chapel in Rome—or, rather, one of the organizations traveling under that name. The appearances of the Roman choir naturally benefited by the patronage of the Austrian Catholic clergy, and, perhaps, even more by a more or less sensational and exotic tinge. Three sold out concerts were the result, and abundant admiration on the part of Vienna society regardless of nationality and faith. The coincidence with the visit of the Berlin choir, though it proved unfortunate for that band, still offered the opportunity for comparison which was in favor of the Germans all the way through. The work of these fourteen men and thirty-six boys, under their conductor, Prof. Hugo Ridel, was a marvel of perfection. The Italians have displayed more temperament and vigor, but the German choir was the last word in balance and polish, and the boys' voices were of a quality which it will be wellnigh impossible to surpass. A pitifully small handful of people greeted them with enthusiasm, but they could not redeem those hundreds who had stayed away. Possibly the Viennese suspected Pan-German propaganda (a suspicion which may not have been entirely unfounded); but if so, where were the Pan-German partisans? Is it true, perchance, that all they inherited from their great ancestors is not a love for the beautiful in life, but a strong preference for German beer?

THE PFITZNER "PROBLEM."

A few days later the same question arose again when Hans Pfitzner appeared in two concerts, for the first time in many years, welcomed by medium sized audiences, largely composed of the Jewish element, which Pfitzner at heart considers the foe of his own people. His concerts were managed by a Jewish agent, and the dinner given in his honor was arranged and presided over by Jews, but Pfitzner seemed to be perfectly at home with his alleged adversaries, while his co-nationals, the Pan-Germans and Anti-Semites, hardly took notice of his presence in the city. On the whole, artistically and politically, the Viennese sojourn of Pfitzner further confirmed my opinion as to his problematic position in the musical world. We heard, as a novelty, his new piano concerto, with Pfitzner at the desk and Frieda Kwast-Hodapp at the piano, and a number of songs, old and new, and a performance of the now familiar Romantic Cantata was interpolated by Furtwängler, who had previously produced this work here. To sum up, the music which Pfitzner writes, whatever else one may have to say concerning its qualities, is not music of our time.

Here is a truly pathetic figure—a man who has outlived himself and exhausted his possibilities. Pfitzner started as a new "Romantic" who pursued the laudable aim of liberating music from the perniciously towering influence of Wagnerism, who found his own individual operatic idiom in his opera, Die Rosa vom Liebesgarten, and who sought to lead German music from the inflated pseudo-heroism of the Wagner school back to the more subtle romantic contemplation of a Schumann. Buried in his own fancy and dreaming, he has slept, so to say, through the tremendous political and spiritual revolution wrought by the World's War, and, disappointed in a hopeless present, he clings to memories of a definitely lost past. And he clings to them with the tenacity and stubbornness of a self-chosen martyr, with a grim determination which is typically Prussian—demonstrative and militant—sternly bent upon a goal which is beyond his reach, and blinded by hatred against those who have gone their natural way and have left him behind.

Hence his attempts at recomposing poems which have been exhausted in their spiritual aspects by masters like Hugo Wolf and Richard Strauss; his desire to be "different" leads him to atomize these great poems into little lyrical shreds devoid of power and originality, and replete with the "impotence" of which his much-discussed pamphlet accuses the pioneers of the new in music.

His music is short of breath; the piano concerto starts promisingly enough with a pompous theme which is, however, soon lost in an abundance of figure-work; the scherzo is Mendelssohnian in spirit, and ruined by the uniform, breathless six-eighth rhythm; the last movement alone, resembling Schumann and occasionally even Chopin, is of a romantic fervor that is at times fascinating. What his music lacks is real, red blood; it is music of the study. And it rises to a certain display of temperament in some of the songs which are of the "Männergesangsverein" style—more or less political and chauvinistic in character and therefore of doubtful value. His is the "deutsche Seele" in its most unproductive aspects.

THEODORE SPIERING'S SUCCESSFUL DEBUT.

Aside from such Pan-German episodes, the early portion of the season has had a distinctly American flavor. One literally felt himself transplanted to Broadway on glimpsing

(Continued on page 43)



Photo by Maurice Goldberg.

For Rosa Raisa proved herself easily the peer of any dramatic soprano who ever has sung here. I have heard all of them—from Gadski when she was in her prime to Rosa Ponselle, newest star of the Metropolitan—and I recall none who was the superior of Mme. Raisa in richness of tone, opulence of power and the expression of emotion. She sang everything from grand opera arias to a negro lullaby and sang them all well—superlatively well—pouring out her big voice freely and easily, taking a long trill like a coloratura and holding a sustained note at a finale until it seemed impossible to continue it—and always without apparent effort.—*Atlanta Georgian*.

Mme. Raisa gave her whole heart to the music and was a picture for the eye in the garb of the Orient. In theory we all believe in universal brotherhood, but in actual life the call of the blood is not to be denied. This was her race, her story, her music, and she made it tell with a depth of feeling that had a fiery yet almost impersonal power. One gained the impression that she was giving her all not for her own glory, but for the honor of Israel.

But it was no immature nor uncontrolled force she projected. To the interpretation of the role she brought the full power that has been developed by the long routine of the stage. Every note in the gamut was at her command, from the elemental sweep of passion to the tears of filial tenderness. The music demands a dramatic soprano of heroic powers. There is no limit to the calls for high notes and for sustained volume, but Mme. Raisa met them all with an ease that robbed them of their terrors. She sailed up to them with a certainty which made them seem merely the inevitable expression of the thought. You

had no doubt but that she would be equal to any demands and felt the joy of brilliant achievement which was serving the drama with single-mindedness.

Yet with the brilliance and sustained power there was also a refinement of tone in the softer passages that was of exquisite beauty. A magnificent performance and with a ripeness which maintained a true balance.—*Chicago Evening Post*, November 14, 1923.

But what a magnificent evening! What perfect singing! Raisa is a superlative artist. Her voice is textured and colored with infinite variety, it is absolutely controlled so that it obeys the slightest change of emotion. Through it come interpretative values which make the great singer, the great musician; back of it lies the intellectual grasp of emotional content. Not in the Bolero of the Vespro Siciliani, with its brittle quicknesses and figurations did Raisa reveal her full powers. In the songs of the Russians—Arensky, Rachmaninoff, Tchaikovsky—in the folk song of that people did she pour the wondrous feeling and color of her voice. Take those slurs in "Oh, Cease Thy Singing, Maiden Fair," arches over which glided with scarcely perceptible change a whole emotion. One felt, in those beautiful slurs, the rise and fall of the emotion; one saw the psychic colors change, blend, melt. The aria from Tchaikovsky's "Pique Dame" came as much from the face as from the voice, tragic-tinted, brushed with neutralized hues. Raisa interprets with her facial expressions; she does not stand like an automaton, she is mobile, responsive to that which she utters. The outstanding example of that was the aria from "Madame Butterfly." One could really consign Pinkerton to the other side of the ocean and hope that he never would return if Cho-cho-san could but sing like that always. It was perfectly done, every phrase, every note, every breath, even, full of meaning, of longing, of hope. Such was Woodman's "Ashes of Roses,"

After Triumphant Concert Tour in
Shamokin (Pa.), Atlanta (Ga.)
Memphis (Tenn.), Detroit (Mich.)

ROSA RAISA

Returned for Eighth Consecutive
Season with Chicago Opera, Scoring
Another Sensational Success As
Rachel in La Juive

in which the dust of dead petals hovered over the voice; such was Hageman's "Do Not Go, My Love," in which one realized what art in tonal reading means, simply from hearing Raisa sing those two words, "My Love." She does not tear a passion to tatters; melancholy does not go on a debauch nor tragedy shrill itself through the measures. By her understanding and by the tonal color of her singing, by a restraint through which one senses the deep underlying powers does she convey the essence of that which she gives. She has the rare gift of the true artist.

It was not all melancholy—there was light and suavity in Tchaikovsky's "Be It Bright Day," light such as one finds in a painting of M. Charreton. The crooning negro lullaby, the exquisite shimmer of a Russian song which was spun of fine gold and silver, the rhythmic languor of Spain—fabrics for a caliph. And who is not willing to hear "Casta Diva" sung in such a manner? A turn, a trill, the ranges of coloratura means something; they have life and purpose.

One felt that it was, indeed, "sad to part tonight." At least "Good-bye, Marie" had two virtues—it was honored in being sung by Mme. Raisa and it was worthy in that it seemed to carry a sincere meaning from the artist to the audience. It was really good-bye, for Mme. Raisa had no more music. She was most generous in giving the insistent audience a programme lengthened by encores; and her gracious acceptance of the unexpected was appreciated. It is a hope that another engagement will give the opportunity of hearing the joint recital which was planned.—*Memphis Musical Appeal*.

Rachel is Rosa Raisa in all her greatness. She has made the role her own, as she has established a standard with Malicla. Raisa is the ideal Falcon—her magnificent soprano is limitless in range and pliancy, in volume and intensity, in beauty of coloring.

There are no weak spots in this model Argan. We were reconquered by her performance last night, and we felt justified in our assertion that we possess one of the greatest dramatic sopranos in America.—*Chicago Evening American*, November 14, 1923.

And for one hour and thirty minutes, with only the briefest of intervals and in a most gracious manner, the diva sang as few singers have sung here before. Standing on the historic stage of the auditorium, haunted with the memories of Caruso, Farrar, Homer, and the rest of the brilliant Metropolitan artists, she appeared to have both the tinkling high tones of Galli-Curci and the powerful and resonant range of Ponselle.

Her manner on stage was most charming and after she had sung Verdi's "Vespro Siciliani," her opening number, she had thrown out her magnetic personality and gripped the audience with its magic. While her evening gown was a thing of beauty and her statuesque beauty showed to splendid advantage, it was the marvelous voice that warmed the hearts of Atlanta music lovers to her. She toyed with all the technique known to the soprano voice and those hearing her did not wonder that she was brought to this country especially for a revival of "Norma," considered the most trying and difficult role in opera.

A little Russian folk song, sung well down in the program, appeared to be the most appreciated number of the evening. It gave her splendid opportunity to show her extraordinary mastery of breathing technique and her vibrant voice would sink and swell with no apparent effort.—*Atlanta (Ga.) Journal*.

Mme. Raisa's plaudits, as it happened, came not only from the listeners who filled the Auditorium, but from afar as well. A telegram from a college in the mountains of Kentucky made grateful acknowledgment of the delight her song inspired via the radio.

She was in happiest mood and gave lavishly of her best.

That means, in her case, much more than perfect vocal art. Her voice has that power to stir the senses by its quality alone, which is the certain and unfailing mark of greatness.

What she has to sing makes little difference so long as it provides opportunity to display the range, the flexibility and the unfailing response to feeling which combine to make this voice so universally admired.—*Chicago Herald-Examiner*, November 14, 1923.

Concert Management: R. E. JOHNSTON, 1451 Broadway, New York

Associates: L. G. BREID and PAUL LONGONE
BALDWIN PIANO VOCALION RECORDS

FOREIGN NEWS IN BRIEF

KLENAU SUCCEEDS LÖWE.

Vienna, October 18.—Ferdinand Löwe, the aged conductor of the Konzertverein, and formerly a close friend of Brahms, Wolf and Bruckner, has been compelled by failing health to hand in his often-heralded resignation. Paul von Klenau, the Danish conductor-composer, has been chosen as his successor, and has already taken charge by conducting the opening concert in the Bruckner cycle held in connection with the Bruckner centenary. P. B.

DOHNANYI LOSES TWENTY MILLIONS IN BROKER'S BANKRUPTCY.

Budapest, October 20.—Erno Dohnanyi has lost a fortune of twenty million Hungarian crowns through the bankruptcy of a big local stockbroker. The Budapest Philharmonic Society is also among the victims, with a loss of forty millions, said to represent the total savings of that organization. R. P.

HINDEMITH OPERAS FOR BERLIN.

Berlin, October 19.—Hindemith's three little operas, *Das Nusch-Nuschi*, *Sankta Susanna* and *Mörder, Hoffnung der Frauen* will be produced this season at the Berlin Volksoper under the direction of Eugen Szenkar. The second of these especially caused a scandal on the occasion of its only performance in Frankfurt. C. S.

DRESDEN MUSICAL NOTES.

Dresden, October 20.—In spite of the efforts of its restorers, Weber's opera *Euryanthe*, conducted by Fritz Busch during the gala week celebrating the 375th anniversary of the founding of Dresden's State Orchestra, proved to be of little interest. Eliza Stünzner in the title role was glorious.

Notable among all the recitals were those of Ignaz Friedmann, whose Chopin interpretations were a revelation, and Paul Aron's novelty evening, when works by Milhaud, Kodaly and Bartok were presented and aroused much interest. Two other pianists who appeared were Maniusia Jonas, of Poland, and Evelyn Jansz, of Ceylon, a pupil of Robert Teichmüller in Leipzig. Mention should also be made of the newly formed Schiering Quartet which gave splendid performances to quartets by Paul Hindemith and Draeseke. A. I.

JENNY SKOLNIK IMPRESSES HAMBURG CRITICS.

Hamburg, October 20.—Following her successful recital here, Jenny Skolnik, who was invited to be soloist in the eighth People's Symphony Concert, just scored another success when she played the Glazounoff concerto under Eugen Pabst before an audience of nearly two thousand. Hamburg's leading critics spoke in glowing terms of the gifted young soloist. A. S.

NOVELTIES FOR WINTERTHUR CONCERTS

Winterthur, Switzerland, October 23.—Originally begun over one hundred years ago, this year's series of the Win-

terthur Collegia Musicum concerts will have as conductors Hermann Suter, Othmar Schoeck, Fritz Brun, Walter Rheinart, August Taravella and Hermann Scherchen. Works to be heard for the first time at these concerts include Brun's D minor symphony, Arthur Honegger's dramatic psalm, King David, also Ernst Krenek's piano concerto and Franz von Hoesslin's pieces for chamber orchestra. R. P.

O'C Quirke's Pupils Making Rapid Progress

It is an ill wind that blows no country any good, to paraphrase an old proverb, and certainly they are useful winds that waft to our shores capable artists and teachers



CONAL O'C QUIRKE

of the calibre of Conal O'C Quirke who made a quiet, unheralded entry into this country from a South American tour some four short years ago. The results of his patient and expert work during this period, added to his experience as a leader in Paris and London, are showing unmistakably productive signs.

Mr. Quirke, who has a certain caustic sense of humor for which doubtless the O'C is responsible, made this reply to various inquiries as to the valuable help he has given to

more than one eminent and successful artist: "No Sir! Not being what I describe as one of the vocal body-snatchers of the profession, I do not claim those who owe their real start and well being to competent artists and teachers, who, throughout patient years, gave to these students the best that was in them."

Mr. Quirke has, during his short residence here, already won glowing tributes from two of the world's greatest artists notably in regard to his work with Milo Miloradovich, lyric dramatic soprano, now engaged by Joseph Stransky for the Wagnerian Opera season at the Manhattan Opera House. Robert Rhodes, tenor, is another product of the past season in Mr. Quirke's Studios, this young man being engaged as the tenor lead in Messrs. Shubert's *Blossom Time*. Josephine Caka, another youthful prima donna, will be heard in a Czech performance of the *Yankee Princess* during December.

Mr. Quirke insists in his desire never to allow any singers to publicly quote themselves as his pupils who have not had at least twelve months' study with him, for he considers such practices both dishonest to their former teachers and unfair to the present one.

Carmela Cafarelli "A Singer of Promise"

When Carmela Cafarelli appeared with the Cleveland Orchestra she sang an aria of Bellini and as an encore a brilliant waltz by Ardit. That she created an excellent impression will be evident from a perusal of the accompanying encomiums:

The *Sonnambula* aria, abounding in sky-rockets, was well delivered, showing a lyric voice of much beauty with coloratura embroideries of fine texture and fine colors.—Cleveland News.

Carmela Cafarelli, with a clear bell-like voice of easy flight won a storm of handclapping for her rendition of florid Bellini arias and a most likable encore number.—Cleveland Times.

And this is a voice of noteworthy merit. It carries extremely well throughout an impressive range... her voice is flexible and well under control. Trills, staccatos and florid passages are vocalized with ease, certainty and fluency. A singer of much promise.—Cleveland Plain Dealer.

In her selections she disclosed a voice of pure lyric and sympathetic quality, supplemented by a vocal technic of exceptional facility and ease of delivery. Her technical ability and the pleasing charm of her voice led one to predict a successful career, to which may be added the ingratiating attraction of an ingenuous personality.—Cleveland Press.

Germaine Schnitzer Heard in Budapest

Germaine Schnitzer added two more successes to those won on her European tour when she appeared in Budapest on October 21 and 22. She played Schumann's A minor concerto under the leadership of Dohnanyi. Mme. Schnitzer reports sold-out houses at both concerts and many notable personages among "those present." The critics stated that the pianist gave a master performance of the concerto.

More California Dates for Renée Chemet

San Rafael, Los Angeles, San Francisco and San Jose have just been added to the California list of dates for Renée Chemet.

LISA ROMA

Soprano

Coast to Coast Tour of Twenty-five Engagements with Little Symphony Orchestra of Kansas City January and February. Available for Few Dates En Route and for Spring Festivals and Concerts.

December 7

BILTMORE MORNING MUSICALE, Biltmore Hotel, New York

Management: R. E. JOHNSTON

1451 Broadway, New York



PHILADELPHIA PLEASED WITH SAN CARLO OFFERINGS

Orchestra Presents Novelties—Well Known Artists Heard

Philadelphia, Pa., November 10.—The second opera to be presented by the San Carlo Opera Company at its Philadelphia engagement was the old favorite, Aida, with Anne Roselle in the title role. Her portrayal of the part was fresh and spirited, while her beautiful execution of the familiar arias called forth abundant applause. Manuel Salazar appeared as Radames, Pietro De Biasi as Ramfis, Mario Basiola as Amonasro, Natale Cervi as the King, and Francesco Curci as the Messenger. The voices were unusually good this year and the parts well taken. Stella De Mette, as Amneris, was most enthusiastically applauded. The chorus and ballet were also pleasing, while much credit belongs to the splendid director, Carlo Peroni.

HAENSEL AND GRETTEL.

The matinee on October 24 was Haensel and Gretel, which delighted the many children and their elders who were present. May Korb exhibited a lovely voice in her portrayal of Gretel, while Anita Klinova as Haensel revealed a beautiful contralto. Giuseppe Interrante, as the father, was splendid, and Stella De Mette pleased as the mother. Gertrude Gold took the double role of Sand Man and Dew Fairy. Mary Keating depicted the witch effectively. The Pavley-Oukrainsky ballet gave a delightful presentation of the Dance of the Hours, at the close of the opera.

LUCIA DI LAMMERMOOR.

A sold out house, with hundreds turned away, was the story of Wednesday evening, October 24, when Josephine Lucchese appeared in the title role of Lucia before an audience composed of Forum members. The young soprano's interpretation of the famous mad scene was thrilling, her voice clear and flute-like, and an encore was demanded. She was no less perfect in the other solos and duets.

The remaining parts were satisfactorily portrayed as follows: Alice, by Philine Falco; Edgar, by Gaetano Tommasini (also greatly appreciated, especially in his final aria); Lord Ashton, by Mario Valle; Lord Arthur, by Francesco Curci; Norman, by Antonio Canova; and Raymond, by Pietro De Biasi. The chorus and orchestra again proved satisfactory under the capable hands of Carlo Peroni. The Dance of the Hours, by the Pavley-Oukrainsky Ballet, concluded the excellent performance.

MADAME BUTTERFLY.

The Japanese tragedy, Madame Butterfly, filled the Metropolitan Opera House, October 25, when Haru Onuki appeared successfully in the title role. Anita Klinova as Suzuki was also admirable. The other parts were well taken as follows: Philine Falco as Kate Pinkerton, Gaetano Tommasini as B. F. Pinkerton, Mario Valle as Sharpless, Francesco Curci as Goro, Natale Cervi as Yamadoro, and Pietro De Biasi as the Bonze. Carlo Peroni conducted. Following the opera was a fine ballet from Samson and Delilah, given by the Pavley-Oukrainsky Dancers.

CARMEN.

Carmen was the offering for Friday night, with Alice Gentle in the principal part. Thoroughly satisfying vocally, Miss Gentle gave a most pleasing portrayal of the role. Elena Ehlers was a delightful Micaela, while Manuel Salazar appeared as Don Jose, pleasing the audience with his clear, high notes. Giuseppe Interrante elicited a storm of applause by his masterful rendering of the Toreador Song. Pietro De Biasi was fine as Zuniga. Others appearing well were Mlle. Falco and Homer, and Messrs. Curci, Cervi and De Cesare. The fiery ballet by the Pavley-Oukrainsky Company was electrifying. Carlo Peroni conducted.

LOHENGRIN.

One of the outstanding performances of the San Carlo Company here this season was Lohengrin, the matinee of October 27. The roles were excellently taken as follows: Elsa, Edith Delys; Ortrud, Stella De Mette; Lohengrin, Giuseppe Agostini; Telramund, Mario Valle; King Henry, Henri Scott; and the Herald, Giuseppe Interrante. The chorus also did its part unusually well. Carlo Peroni was again the able conductor.

BARBER OF SEVILLE.

On Saturday night, October 27, closing the first week of the San Carlo Opera Company's engagement here, came the rollicking opera, The Barber of Seville, with Josephine Lucchese as Rosina. She once more displayed her rare voice to an enthusiastic audience. Adamo Chiappini as Count Almaviva, Pietro De Biasi as Basilio, and Mario Basiola as Figaro, were highly satisfactory. Philine Falco had the part of Bertha, Natale Cervi that of Bartolo, and Francesco Curci, Fiorello. Carlo Peroni conducted. The seven ballet divertissements following the opera were realistically done by the Pavley-Oukrainsky dancers.

NEW YORK SYMPHONY ORCHESTRA GIVES FIRST CONCERT.

The New York Symphony Orchestra gave its first Philadelphia concert of the season in the Academy of Music, October 25. The opening number was the César Franck D minor symphony. This was followed by Stravinsky's Song of the Nightingale, heard recently under Dr. Stokowski's baton. As in the case of many of the modern compositions a second hearing is slightly more favorable, but even in spite of Dr. Damrosch's interesting reading of the score it cannot be said that it would often be a welcome number. The program closed with the Schumann piano concerto in A minor, with Olga Samaroff as soloist. A tremendous ovation greeted Mme. Samaroff, and her excellent interpretation of the concerto occasioned prolonged applause at the close. M. M. C.

Duo-Pianists Make Record-Breaking Connections

Guy Maier, of the Maier-Pattison combination, and Lois Maier gave a piano recital at Summit, N. J., on November 1, at 3:30 o'clock in the afternoon, although the S. S. Suffren on which they came back from Europe only docked at noon the same day. The steamer was due to reach New York on Tuesday, October 30, which would have allowed the pianists ample time before their concert, but owing to the exigencies of the immigration quota the Suffren was delayed until the first of the month. Radio messages from Guy

Maier kept assuring the Summit management that he would reach there in time for the concert.

Last fall, Maier and Pattison had a similar dramatic experience in keeping their Los Angeles engagement, shortly after their return from Australia. At that time a delay in train schedules compelled the two pianists to charter an airplane for their trip and even after taking that step they were able to land. Vicissitudes of travel, evidently, cannot phase these clever artists when it comes to fulfilling their engagements.

BALTIMORE CONCERT NOTES

Baltimore, Md., November 12.—Last year Baltimore was Cherkassky mad, and the four or five recital appearances of the eleven-year-old Russian piano prodigy drew capacity audiences. He has already appeared this season in New York, Boston and Chicago, and created a furore in each place. Last night the spacious Lyric was again packed and the lad scored another triumph. Playing a program that would prove exacting to a mature pianist, he never faltered. His work showed remarkable insight. The lad has grown somewhat and his physical powers seemed greater than last season.

Another big favorite of local audiences made his first appearance during the week. This was Leopold Stokowski, conductor of the Philadelphia Orchestra. The leader and his wonderful band of musicians played delightfully in their initial appearance of the season when an entire

Wagner program was offered. Standing room is all that can be offered for these concerts, inasmuch as the entire house has been subscribed for the season. An entire Wagner program, without a soloist, has its dangers for the conductor, but Mr. Stokowski carried his audience from climax to climax with the works of the Master of Bayreuth. William A. Albaugh is local manager for the Quaker City organization this season.

The London String Quartet appeared at the weekly Peabody recital. Its work was of the highest throughout, and the more or less rare opportunity of hearing chamber music so well played was not overlooked by the audience which crowded the hall of the Peabody Institute.

George Castelle, cantor of the Baltimore Hebrew Congregation, and one of the city's leading vocal instructors, likewise director of the Baltimore Ensemble, recently spent several days in New York arranging for soloists for the annual appearance of his operatic organization. Jacques Samosoud, the well known director, husband of Madame Sebeney, of the Metropolitan Opera House, will join Mr. Castelle in the work this year. E. D.

Simonds with American Orchestral Society

Bruce Simonds, American pianist, will make his first New York appearance with the American Orchestral Society, Chalmers Clifton conductor, on Sunday evening, November 25. Mr. Simonds will play the Saint-Saëns C minor concerto, which he played with several orchestras in this country when he was on tour with Vincent d'Indy.

A "Furore" of Enthusiasm at San Antonio

San Antonio Light, Nov. 7th, 1923:

It is by no means extravagant to use the word "furore" to describe the enthusiasm aroused by the Jordan-Nash concert, Tuesday evening, in Beethoven Hall.

This was Miss Nash's first professional appearance before San Antonio audiences, and the mark she made as a distinguished musician with very unusual powers of interpretation and most skillful technic will not easily be reached by other pianists heard here.

There is a cleancut freshness and spontaneity about her playing, a virility combined with a deeply poetic quality that never becomes sentimental. Except Novaes, the writer can remember no woman pianist who has the combination of qualities in such marked degree. She made a particularly graceful picture at the piano.

San Antonio Express, Nov. 7th, 1923:

Miss Nash read into the music a vivid color that shimmered and sparkled. At the close the audience paid long and warm tribute of applause. There was Chopin, Tschaiowsky and Liszt, and the sonorous hymnal theme sang majestically through. Korngold, Debussy and Albinez contributed a share of modernism. Miss Nash visions a more robust Debussy than most of his devotees are wont to give us.

FRANCES NASH PIANIST

"Blaze of
Glory" at Omaha

Omaha World Herald, Oct. 29th,
1923:

Frances Nash, who is reaching higher and higher standards in her constantly growing appreciation, performance and interpretation, presented a series of well chosen numbers which held her audience in close attention. In the Chopin Nocturne she showed the poetic side of her nature interpreting the number with beautiful tone and a great variety of dynamic rhythmic effects, lending charm and grace to the performance. The Scherzo requiring a broader style, gave a very satisfying contrast, its massive chords and beautifully scintillating runs and arpeggios being given with appropriate consideration for the mysterious effect intended.

In her second group, Miss Nash played modern numbers; the ornamental character of these three gems was illuminated with great originality of imagination; then came the toccata by Saint Saëns, in a class by itself for the elegance and refinement of its execution; clearness and brilliancy as well as a fine rhythmic sense showed her excellent technical command of works of this class. After three recalls, Miss Nash graciously responded with the Black Key Etude, by Chopin, in a whirlwind movement, but never losing the rhythmic conception of the piece. It could not have been played better.

For her closing number, Miss Nash gave her audience another interesting novelty, "Evocation" by Albinez, and the ever fascinating Arabesque on the Blue Danube, by Schulz-Evler, which gave opportunity to prove again her understanding of rhythmic forms, this time in the dance, which was done with consummate skill, closing the program with a blaze of glory.

Omaha Daily News, Oct. 29th, 1923:

Frances Nash presented a program eminently worth hearing and was rapturously applauded. Her art has gained warmth and brilliancy in interpretation, and is colored with the classical touch of her own sincere personality.

Nocturne, D flat major and Scherzo C sharp minor, Chopin, displayed delightful contrast in mood, tempo and tone effects. "Song of Pierrot," Korngold, was a pleasing example of modern compositions replete with eloquent moments. In the two numbers by Debussy, Miss Nash used the piano, not as a percussion instrument, but like a wind or stringed instrument and the result was pure beauty. Toccata, by Saint-Saëns showed exquisite refinement and classic interpretation. Her kaleidoscopic color effects in tone gave a feeling of liquid fire and were presented with a deep underlying rhythm that made this an exceptional number.

Concert Direction of EVELYN HOPPER

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 Grand Opera Prima Donna*

MEZZO-SOPRANO

A Recent Letter from Mme. Bartini.

My dear Mr. Moist:

Permit me to express my surprise and gratification at finding such a really extraordinary display of famous grand pianos on view in one establishment, as I found yesterday in your showrooms.

Nowhere in New York or even in the great musical centers of Europe, can an artist find such a diversity of beautiful instruments and I congratulate the music lovers of Chicago upon having such an institution as yours.

Sonia Bartini

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LONGY SCHOOL OPENS NINTH SEASON IN BOSTON WITH LARGE ATTENDANCE

High Standard of Instruction Maintained—Faculty Drawn Largely from Boston Symphony—Georges Longy the Coach of Great Artists—Branch Opens in Providence

Increased attendance and a number of new features marked the recent opening of the Longy School of Music for its ninth season in Boston. Founded in 1915 by Georges Longy, this school was established with the aim of providing a permanent institution that would teach music in a scientific and comprehensive manner. Having this end in view Mr. Longy chose a corps of assistants calculated to establish and maintain standards similar to those of the Conservatoire Nationale in Paris. The school has met with extraordinary success during its short career and is now recognized as one of the more important schools of its kind in New England. Indeed, the demand for instruction has made necessary the opening of a branch in Providence and another, for children, in Charles River, Mass.

GEORGES LONGY

Mr. Longy himself is generally regarded as the foremost living oboe soloist. Born in Abbeville, France, on October 29, 1868, he received his early education in that community and then entered the Paris Conservatoire in 1882, studying harmony under Taudou and oboe under Georges Gillet.



GEORGES LONGY,
 founder and head of the Longy School.

Philip Hale, the eminent critic of the Boston Herald, recently wrote the following summary of Mr. Longy's interesting musical career: "Georges Longy, having taken the first prize for oboe playing at the Paris Conservatoire in 1886, having won an enviable reputation as a prominent member of the Colonne, Lamoureux, Chatelet, Folies Bergere, and Opera Comique orchestras, joined the Boston Symphony Orchestra as first oboist in the fall of 1898. Since then he has been a leading figure in the musical life of Boston and his fame has spread throughout the musical world of this country."

"In 1900 he became the founder and leader of the Longy Club of wind instruments and brought it to the highest stage of performance. He introduced to Boston chamber music by Bernard, d'Indy, Loeffler, Lazzari, Caplet, Bird, Herzogenberg, Malherbe, Wailly, Roentgen, Zuel Gouvy, Rietz, Hure, Longy, Faure, Kovacek, Perihou, Wollett, Magnard, Mouquet, Wolf-Ferrari, Falconi, Enesco—the list is long and catholic, nor were works for wind instruments by older masters neglected."

"In the fall of 1898, as conductor of the Orchestral Club, he brought out in six years fifty or more orchestral compositions hitherto unknown, many of them important; compositions by Debussy, Saint-Saens, Loeffler, Enesco, Berlioz, Moussorgsky, d'Indy, Holmes, Chausson, Hue, Faure and others. As conductor of Mrs. Hall's Orchestral Concerts, beginning in January, 1908, he continued this work."

"As conductor of the MacDowell Club Orchestra (1915) and Chorus (1917) he found another field for his usefulness, and in 1919 he founded the Boston Musical Association."

Honored by the French Government, Mr. Longy has been an "Officier d'Academie" since 1895 and an "Officier de l'Instruction publique" since 1911.

As director of the Longy School of Music, Mr. Longy devotes the greater part of his teaching time to coaching both instrumentalists and singers. His artist pupils who have won widespread recognition include Marie Sundelius, of the Metropolitan Opera Company; Laura Littlefield, the well known concert singer; Ethel Frank, who is now a leading soprano of the Wagnerian Opera Company, after notable successes abroad; Frances Nash, pianist; Arthur Hackett, tenor; Guy Maier and Lee Pattison, the well known two piano team, and many others.

RENEE LONGY-MIQUELLE

Mr. Longy is assisted in the direction of the school by his daughter, Renee Longy-Miquelle, the talented pianist. Mme. Miquelle, who directs the piano, solfeggio and rhythmic-gymnastics departments, was born in Paris, France, on June 14, 1897. Her first teacher was her father, taking up solfeggio, piano and oboe when she was four. At the age of eight she began to specialize in piano, studying with Berthe Grosjean in Abbeville, and entered college at the same time. In 1909 she went to Paris to complete her musical education, studying piano under Maurice Dumesnil and Alfredo Casella, solfeggio with Mme. Mas-sart, 1910-1912, and eurythmics with Jean d'Udine, 1911-1914. In October 1911, she entered the Cours Pianistique P. S. Herard, being awarded the first

prize in June 1912. Mme. Miquelle came to the United States in 1914. She was appointed to direct a class in eurythmics at the New England Conservatory (1914-1917). She resigned that position to be exclusively connected with the Longy School. Mme. Miquelle's first public appearance as a concert pianist was at a Longy Club concert in January, 1915, winning great praise. She has had success in New York, at a concert of the Society of the Friends of Music in 1917, and at ensemble concerts (with Georges Miquelle) in Boston and elsewhere. Besides her public work, Mme. Miquelle has gained no little repute as an instructor. She is the author of Principles of Musical Theory (E. C. Schirmer, publisher).

The faculty is drawn largely from the members of the Boston Symphony Orchestra. The complete staff comprises the following instructors: Georges Longy, coaching (in songs and instrumental soli), oboe, vocal and instrumental ensembles and solfeggio; Renee Longy Miquelle, piano, solfeggio and rhythmic gymnastics; Stuart Mason, harmony, counterpoint and composition; Harriet Shaw, harp; Gertrude Bowes Peabody and Fernand Thillois, violin; Louis Artieres, viola; Georges Miquelle and Marion Moorhouse, cello; Henri Girard, double bass; Georges Laurent, flute; Paul Mimart, clarinet; Abdon Laus, bassoon and saxophone; George Wendler, horn; Georges Mager, trumpet; Eugene Adam, trombone; Arge Gerry, piano; Gertrude Bowes Peabody and Albert C. Sherman, Jr., solfeggio.

NEW FEATURES

Among the noteworthy new features of the school program are a course in ensemble playing and instrumental classes for children. The course in ensemble playing will be attended by undergraduates and postgraduate students in solfeggio. The training will be conducted in a manner calculated to put into practice the principles of solfeggio, with particular regard for individual phrasing, analysis, euphony and balance in interpretation. Comment and criticism on the part of the students will be welcomed and their suggestions invited as to works performed and the manner of interpretation. A portion of the time will be devoted to actual sight reading in ensemble. This class is to be held on Wednesday from four to six, and will be conducted by Georges Longy, with the assistance of Renee Longy Miquelle and Georges Miquelle.

Children's instrumental classes will be held for piano and violin students. Piano instruction will be under the supervision of Renee Longy Miquelle. The object of the violin classes for children will be to teach the child to play at sight, in unison, in rounds, and also to do two, three and four part playing in music carefully selected according to the ability of the pupil, with strict attention to fingering, bowing, tempo, intonation and interpretation. This method is designed to further the ability to read at sight, improve rhythm, more confidence and independence in playing, and a knowledge of the fundamental principles for later trio, quartet or orchestral playing. Violin classes will be conducted by Gertrude Bowes Peabody, who was herself a pupil of Theodore Seydel, Eugene Gruenberg, Willy Hess and of Carl Wendling in Boston, and of Robert Mahr in Berlin. Mrs. Peabody has made a specialty of teaching children, and is exceptionally well qualified by temperament and experience to conduct these classes.

Last year's experiment in having a special course conducted by a guest instructor was so successful that the innovation will be repeated this year. Mme. Povla Frijsh was the guest last year, and her class in song interpretation was a large one. Announcement will be made later in the season as to the instructor who will be invited to join the faculty for this season.

Another promising innovation is in the nature of informal musicales which will be held about once a month under the direction of Georges Miquelle. Advanced students will take part in these musicales, illustrating the works of the masters. Discussions of musical interpretation and critical analysis of the works performed will follow these concerts.

SCHOLARSHIPS

In addition to the scholarships which the school maintains in solfeggio and rhythmic gymnastics, a scholarship for the study of violin has just been established through the generosity of Mrs. Peabody. John A. Gould and Sons, violin manufacturers, have presented the Longy School with a violin, to be used by the winner of this scholarship.

In the Spring of 1921 a sum of money was presented to the school by J. C. J. Flamand, French Consul in Boston, to be used as the directors saw fit. In order to reach a decision the question was referred to alumni of the school with the result that Mr. Flamand's gift will be used for prizes in

(Continued on page 42)



THE CHILDREN'S CLASS
 at the Longy School.

DOROTHY GREATHOUSE

Coloratura Soprano

**Comments, Chicago Recital
November 7th, 1923**

"A BEAUTIFUL VOICE. FINE INTERPRETIVE INTELLIGENCE. A GREAT FUTURE."

—*Herman Devries, Chicago American.*

"A BRILLIANT VOCAL DISPLAY, IN A LONG LIST OF SONGS SAFELY AND ACCURATELY EXECUTED."

—*Edward Moore, Chicago Tribune.*

"MISS GREATHOUSE HAS THE NATURAL GIFTS. THE TONE IS PLEASING IN QUALITY AND SHE HAS IT UNDER PERFECT CONTROL. SHE SINGS WITH TRUE INTERPRETIVE FEELING."

—*Karleton Hackett, Chicago Evening Post.*

"AN EXPERIENCED CONCERT SINGER AND OWNER OF A LARGE AND BRILLIANT VOICE. MUCH THAT IS UNUSUAL LIES IN THE QUALITY OF HER VOICE, WHICH LENDS ITSELF GRACEFULLY TO MANY COLORATURA ORNAMENTS."—*Eugene Stinson, Chicago Daily Journal.*

"SHE POSSESSES VERSATILE VOCAL ACQUIREMENTS, MUSICAL INTUITION, AND A PLEASING MANNER. HER VOICE IS OF VERY LIQUID QUALITY, CLEAR AND EVEN IN ITS REGISTERS AND PRODUCED WITH EASE AND SMOOTHNESS. MISS GREATHOUSE BROUGHT TO HEARING A WELL CONSTRUCTED PROGRAM OF OPERATIC AIRS AND SONGS, AND EARNED MUCH APPLAUSE AND MANY FLORAL TRIBUTES."

APPLY FOR RECITALS, ORATORIOS

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FOLLOWING the example of the Emperor Asoka, Kanishka, who ruled in 209 A. D., made Buddhism the religion of Tibet, and traces of Buddhism are found all through the hill country, in sculptured rock, ancient ruins and monasteries. The various forms of the Tibetan Buddhist religion include a head pope, with abbots, monks, nuns, priests, litanies, chants, rosaries, candles, processions, saints' days, feasts and fasts.

The collection of Buddhist scriptures is called the Mahayana or Greater Vehicle, and there are various sects of



A TIBETAN LAMA

this religion, such as the Thunderbolt School, the Seat of the Wheel of Time, and the Mystic Formula. All of these sects have followers in the hills, and there are many monasteries whose priests practice their rites and ceremonies which include a great deal of music.

PRIEST-DANCERS.

Tibetan Buddhism is filled with demonology so prevalent in the mountains. The Lamas or monks are divided into several classes, who practice the separate forms of their cults. There are the Red Monks, who are supposed to be celibates; the Red Dopka, who are allowed to marry; and the Yellow Monks, who favor celibacy, and practice necromancy, incantations, and forms of estatica. Then there are the bands of strolling priests, who obtain a living by dancing and singing and giving Miracle Plays. These ancient plays are sometimes elaborately set with painted screens, illustrating their legends and allegories. The image of their chief saint is set up, and their music is made by their usual sacred conchshells, horns, cymbals, and drums. Above all things, the Tibetan seems to love volume and noise in their music. Quantity of sound is valued, rather than quality of tone. The strolling Lamas always give a mask dance and perform their traditional sequence of gyrations and progressive crescendo and climax. These nomadic minstrels and players live on the contributions of the chance spectator, and as the onlookers are always glad to be amused, the priests do not lack sustenance.

From the monasteries which dominate every Tibetan village comes the criterion of culture and religious law. The Lamas lead the people, and in some Lamaseries, dwell in luxurious plenty. They possess fine jewelry, and don gorgeous ceremonial robes, while the laymen in the vicinity may live in extreme poverty. The resources of the poor are taxed to keep up these monasteries and the priests, and to maintain their orchestras and musicians.

The chants of the Lamas are monotonous and usually droned in a monotone rising to an occasional fifth or minor third, or sometimes sung to a doleful tune, with a drone accompaniment, typical of the bagpipe tune of the hills. The meandering chants of the Lamas are often very similar to the old Gregorian chants of medievalism. In the Tibetan chants there are irregular rhythms, no harmony, and a long-drawn-out reiteration of the sacred words "Om Mani Padmi Hum."

THE SKULL-DRUM.

The tonal background of Tibetan music is made up of drums, every kind imaginable being used, from the small hour-glass drum to the big ceremonial drum and gruesome skull-drum. The instruments commonly used in Monastery services as well as other ceremonies are the long horns and trumpets, and ancient conch-shells; several stringed instruments of quaint shape and sound; some wind instruments of the oboe and flute variety; but most of all the Tibetan favors instruments of percussion, drums, cymbals, bells and bones. We have heard the thigh-bone trumpets in the monasteries and at the shrines, and seen the holy beggar's bowl made of a skull. In fact the skull-drum is a favorite with the Lamas. One might well imagine that a skull with a skin stretched over it makes a weird drum, capable of producing a haunting and hollow sound, firing the morbid imagination and fascinating in reminding us of mortality in doleful tones.

STRAVINSKY'S INSPIRATION.

"Tibetan music, full of strange haunting melodies and rhythm, manifestly of Tartar origin, is strangely akin to Russian music, and may be divided into three sections, the folk tunes, the chanting of the Lamas, and the orchestral music kept for use in the temples. Nepali tunes, lilting and cheerful, with which our coolies, recruited almost entirely

MUSIC OF INDIA

TIBETAN BUDDHIST MUSIC

Second Series, No. 4

By Lily Strickland

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from the Nepali tribes, beguile themselves, prepared us for something different from that Eastern music which is so monotonous and uninteresting to Western ears. But I confess I was somewhat astonished when I discovered that the



TIBETAN LAMAS DANCING.
Observe their strange instruments.

first air I heard in Tibet differed by only one note from the first air in Stravinsky's 'Sacre Du Printemps'." (Capt. Somerwell of the Mt. Everest Expedition.)

After many months spent among the Tibetans, we can endorse Capt. Somerwell's statements that these hill tunes are lilting and beautiful, rhythmic and cheerful, and sometimes sad and plaintive, according to the mood of the singers. They have all the common qualities of the folk songs, their music is free and unhampered by technical strictures, inspired by sincere human emotions.

Tibetan music, as that of most primitive folk, is a vital part of their lives. It is communal, embodying the common emotions, impulses, and ideals of the people, and the



NEPALI TUNES. LILTING AND CHEERFUL

common chords of human nature drawn from the simple lives of the humble.

The Tibetans, who have drifted over the frontier into the Indian Himalayas, have brought their old manners, religion, and music with them. Their cheerful philosophy of life may be attributed to their religion, which is Buddhism, and their natures reflect the brighter phases of their faith. They sing at work and at play, and their singing is the tonal mirror which reflects the changing lights and shadows of their moods. Any visitor to the Himalayas is immediately struck with the good humor, kindness, and general attractiveness of the Himalayan Tibetans in contrast to the sullenness, indifference, unattractiveness of the people of the Indian plains. This impression of the Hill people is best secured through their music.

(To be continued)

HILL THEMES OF INDIA

Recorded by Lily Strickland

TIBETAN COOLIE SONGS



NEPALESE ROAD MAKERS' SONG



SIKKHAM BUTTIAN

Sos. con express.



SIKKHAM DONKEY COOLEY

First theme



NEPALI TUNES, TILTING AND CHEERFUL

NEW YORK CONCERTS

NOVEMBER 12

Irene Wilder

Irene Wilder sang at Aeolian Hall, November 12, with abundant display of temperament, emotional throughout, with very clear enunciation in three languages (English, German, French), and pleased so much with *He Loved Me So* (Tschaiakowsky) that she had to repeat the song, for her voice in it showed the most beautiful quality. She continued with French songs by moderns, including the American, Deems Taylor, in which again her highly intelligent singing brought her applause. Next came songs in German by Schumann, Wolff, Griffes (American) and Strauss, in which she showed the right conception of the German lied. The closing songs were by the American composers, Foote, Monroe Schindler, Milligan and Emil J. Polak (her accompanist and song coach). Miss Wilder, a stunning looking brunette personality, succeeded in winning much applause.

Mr. Polak's accompaniments were that of the experienced, able pianist, with plentiful technic, a big support to the singer at all times. His two songs were *The Eagle*, and *Rest*, in which able musicianship and vocal knowledge were evidenced.

A large audience encouraged the young singer by its presence and applause.

NOVEMBER 13

Felix Salmond

It is a rare treat when one can hear an afternoon of cello music performed by such a master artist as Felix Salmond, the noted English cellist, and when he gave his recital at Aeolian Hall, Tuesday afternoon, a large and enthusiastic audience evidenced its appreciation. The program itself was interesting, but it was the execution of the numbers—the genuine artistry of the soloist—that made the recital one of particular worth.

Mr. Salmond in his debut here last year won from the critics and public unstinted praise and the excellent impression made then was strengthened Tuesday afternoon. Seldom are the intellectual and the emotional so well balanced as in this artist's case. He has a vivid imagination and strong musical temperament, but all under the control of thorough and dignified musicianship and good taste. There might be a temptation, and possibly an excuse, for one with such remarkable technical equipment to "show off" with mechanical brilliancy, but Mr. Salmond is too serious and fine an artist to consider anything but the music itself. He is entirely absorbed in its interpretation. He draws from his instrument the most beautiful tones that one could wish to hear from a cello. In the lower register they are

rich, warm and sonorous, and never grating nor forced, and the pianissimos are fine and smooth. His bowing is sure and vigorous.

Although two sonatas made up the major portion of the program, it was the shorter numbers, comprising the opening and concluding groups, that proved the most interesting. Seventeenth and eighteenth century numbers by Dupuits, Tattini, Pianelli and Senaille (with piano accompaniments composed by Joseph Salmond of Paris) were played with appropriate charm and simplicity. Particularly delightful was the Villanelle by Pianelli, fascinating in the ease and smoothness of its rendition. The last group contained cello arrangements of *Après un Réve* and *Les Berceaux* by Fauré and Rachmaninoff's *In the Silence of Night*, the first arranged by Pablo Casals and the last two by Felix Salmond. In their interpretation there was beautiful coloring of tone and refined sentiment.

Rachmaninoff's sonata in G minor is none too familiar to concert goers here and Mr. Salmond, with the valuable assistance of Walter Golde at the piano, did it full justice. The work is characteristic of Rachmaninoff, melodious and colorful and rich in varied and contrasted moods, the sombre and the gay alternating. These two artists performed it with elegance of style, keen artistic insight and with real sympathy and understanding. Mr. Golde, who played all the accompaniments with distinction, deserves a special word for the piano part in the sonatas. There was a splendid feeling for ensemble, and always the right balance and blending of parts, the themes being clearly defined by the respective instruments. Mr. Salmond very justly compelled Mr. Golde to share in the enthusiastic applause.

The sonata for piano and cello in D minor by Frank Bridge had its first public performance by Felix Salmond and William Murdoch in Wigmore Hall, London, July, 1917. New York has been hearing considerable English music of late, and Mr. Bridge's works have been much in evidence on recent programs. This sonata, in modern style, is written in two movements, and while it has some very good musical ideas, it is not entirely convincing. It has pleasing melodies and it conveys a sincere attempt to say something but becomes rather tiresome in the development. There is, however, skill in workmanship.

There was warm applause for the work, and Mr. Bridge, who was among the audience, was called up front to receive the applause. He also congratulated the two artists for their excellent performance.

The Sun remarked that "Mr. Salmond, as interpreter and artist, needs no long recommendation here. New Yorkers know his bow and strings for the remarkably fine tone which they conspire to give off, and for the poetic feeling passing down into them through capable and always sensitive fingers." The Times critic found that the artist "made his performance of absorbing interest by the fine artistic quality of his playing, the intensity of his emotional expression, the complete identification of the performer with the spirit of the music he played."

Arthur Loesser

The important feature at Arthur Loesser's recital in Town Hall, on Tuesday evening, was the introduction of Max Reger's variations and fugue on a theme of Bee-

thoven for two pianos, op. 86, in which the recitalist had the assistance of Olga Barabini. The composition, which consists of andante, twelve variations and fugue, is extremely interesting, skilfully and academically developed, but it is difficult to detect in the variations much similarity to the theme of the immortal Beethoven. Although, as stated on the program, the work received its first presentation before a New York public at this recital, it was presented on November 11 at a private hearing at the studio of Sigismund Stojowski by Mr. Loesser and Miss Barabini.

Mr. Loesser opened his program with a dignified reading of Bach's Italian concerto, and closed with a group comprising Waltzes and Ländler, Schubert; three Rachmaninoff numbers—Prelude in E major, op. 32, No. 3; the Prelude in E flat, op. 23, No. 6, and Polka; Bruissements, by Stojowski, and Chopin's Ballade in A flat, op. 47.

His playing throughout the evening showed him to be an artist of merit. The audience was very large and enthusiastic.

London String Quartet

The London String Quartet gave a recital before a small audience at Aeolian Hall on the evening of November 13, playing Beethoven's quartet in B flat minor, op. 18, No. 6; Frank Bridge's quartet in G minor and Borodine's in D major, No. 2. Needless to say, the playing of all three was distinguished by the excellencies always associated with the Londoners. Fine tone, perfect balance, careful grading of dynamics and genuine inspiration in the interpretations. Beethoven is always worth hearing and rehearsing so played, but even the sterling performance of the quartet could not save the wanderings of the Bridge number from its own futility or give interest to the platitudes of Borodine. Bridge, in this quartet, experiments with a dozen styles, ancient and modern. The work contains many passages of real beauty, several themes that would well stand development, but the idiom is so uncertain and reminds one of so many other familiar idioms that the resultant impression is small. The quartet was vigorously applauded and Mr. Bridge bowed his thanks.

Margaret Matzenauer

To those who had anticipated hearing Emma Calve in her initial recital of the year, the announcement of her sudden illness and inability to appear at Carnegie Hall on Tuesday night, November 13, came as a natural disappointment. Neither the audience, however, nor the Bethany Day Nursery—for the benefit of which the artist was scheduled to perform—was forced to suffer by Mme. Calve's indisposition, as Margaret Matzenauer of the Metropolitan Opera, through the courtesy of Giulio Gatti-Casazza, substituted at the last moment, offering a most interesting program of songs.

Her first group included four numbers—Schumann's *Widmung*, Mozart's *Wiegenlied*, Brahms' *Sapphische Ode*, and *Zueignung*, by Strauss. Mme. Matzenauer's smooth contralto is particularly at home in these German selections. A group of Russian songs, well known to concert programs, followed: Gretchaninoff's *Over the Steppe*, Arensky's *On Wings of Dream*, and Rachmaninoff's *In the Springtime*. The French offerings—*Plainte d'Ariane* of Coquard's, and Chausson's *Le Papillons*—concluded with Mme. Matzenauer's

Madame CAHIER

Heralded in Berlin as the greatest voice of its kind in both opera and concert.

AZUCENA IN "IL TROVATORE," SEPTEMBER, 1923



Berliner Tageblatt: "What Mme. Cahier offered in dramatic pregnancy and art of singing and voice left the other singers far behind and won the warmest ovations from the sold-out-house." (Dr. Leop. Schmidt)

Neue Preussische Zeitung: "The incomparable contralto of Mme. Cahier. In the middle-point stood her Azucena. Her performance was of the greatest finish and pregnancy in its characterization, that absolute mastery of every means that makes the perfect solution of the task natural and a matter of course. This famed role received at her hands really the most personal character through the sharp accent and modeling of the gestures, through the chiseling of the word and through a style that was consequently followed to the end." (P. A. Merbach)

Vossische Zeitung: "Mme. Cahier, one of the most active artistic existences among the opera singers of today, who has a right through the internationality of her art to call both Europe and America her home, sang Azucena. In this role she unfolded her often praised qualities—big voice, soulful expression and finest culture." (Edwin Neruda)

Lokal Anzeiger: "Mme. Cahier presented the figure so fresh and on such big lines that a spontaneous effect on her hearers was simply natural. The wonderful, full voice, so impressive even in the equality of registers, answers every demand now as before." (Dr. Paul Ertel)

National-Zeitung: "The great Cahier spread before us, like a piece of wonderful brocade, her contralto voice." (Professor Siegmund Pisinger)

Deutsche Tageszeitung: "Great impression created by her appearance in opera—a combination of phenomenal culture of voice with strongest dramatic action created a masterpiece of perfection, further enhanced by superb division of force, intense grasp of the moment." (Professor Herm. Springer)

Berliner Morgenpost: "Mme. Cahier, a wonder!" (Rud. Kastner)

Berliner Börsen-Courier: "From the first moment one received a masterful impression. In every gesture of the figure bent with suffering, in every expression of the face was greatness. The voice, expressing every feeling, was a sample of how far one can go in dramatic expression, even to shriek with horror, without losing the line of melody. The almost baritone deep notes of this contralto, in contrast to the brilliant high tones, made possible the greatest liberty in every register. Wonderful was the pianissimo in the last act." (Professor Dr. Oscar Bie)

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CRITICAL THEME AND VARIATIONS ON A HUTCHESON RECITAL



Photo by Apelo, N. Y.

Of the Brahms Variations

"An admirable reading"—HERALD.

"Played with especial beauty in the softer variations, finding and emphasizing the hidden melodic fragments"—TIMES (Richard Aldrich).

"Understanding and beauty came forth where with so many players merely abstract mechanical brilliance is the result"—TRIBUNE.

Of the MacDowell Celtic Sonata

"So beautifully played that Hutcheson was forgotten, and only the music remained"—TRIBUNE.

"A clear and powerful performance which won for him much applause"—HERALD.

"He surely commanded the Celtic Sonata and played it with evident sympathy and enthusiasm"—TIMES.

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favorite air from *Le Prophète*, *Ah! Mon Fils*, which she sang exquisitely, to the extreme delight of her audience. Two songs by Frank LaForge, who accompanied Mme. Matzenauer most sympathetically at the piano, concluded the evening's performance. *Take, O Take Those Lips Away*, and *Before the Crucifix*, were both given a delightful rendition by the artist, and *Estrellita* and *En Cuba*, arranged by Mr. LaForge, invited a storm of applause.

Mme. Matzenauer was extremely generous in her encores and complied graciously to the insistent demands for further numbers.

NOVEMBER 14

Claudio Arrau

Claudio Arrau, Chilean pianist, gave his second recital at Aeolian Hall on November 14 before a good sized audience which manifested its approval of his playing with hearty applause. The program included works of Bach, Beethoven, Chopin, Debussy, Busoni and Liszt, and the best playing was done in the Debussy pieces, *Danseuses de Delphes*, *Jardins sous la pluie*, *Voiles*, in which the impressive poetic fancy of the pianist was displayed to its full.

Mr. Arrau is not the class or type of pianist who delights in heavy pieces, and even his classic interpretations, though fine and technically perfect, do not impress one as coming from the heart. It is otherwise with the modern works, which are played apparently with a deep love and an intensity of feeling which the technical mastery of Mr. Arrau gives voice to without restraint or hindrance. He is one of the great poets of the piano.

Alexander Borovsky

Alexander Borovsky, the Russian pianist, who stirred a large audience to great heights of enthusiasm at his American debut recital recently, gave his second and last recital this season at Carnegie Hall and substantiated the excellent impression made at his first appearance here.

Mr. Borovsky is a pianist who reveals in his playing a mastery rarely found. His technical equipment enables him to present his numbers with marked delicacy, power, clarity and tonal coloring, as the case may be. He rendered a conservative program, comprising the sonata in C major, op. 53, Beethoven; three Schubert-Liszt transcriptions, *Morgenstundchen*, *Gretchen am Spinnrade*, and *valse Soirees de Vienne*; a group of Russian numbers—*Fairy Tale*, op. 20, No. 2, N. Medtner; Scriabin's prelude for the left hand, op. 9, and prelude op. 15, No. 2; Rachmaninoff's G minor prelude; a group of five Chopin numbers—*Berceuse*, *Valse in D flat major*, and three etudes, C sharp minor, op. 25, A minor, op. 25, and C sharp minor, op. 10. His closing number was Liszt's *Rhapsodie Espagnole*.

It is needless to go into minute detail regarding the performance of the various numbers by this artist. Suffice it to say that his unusually fine work won for him many new admirers. The audience was large and present were many prominent pianists.

Jerome Goldstein

On the evening of Wednesday, November 14, Jerome Goldstein appeared in the first of a series of three recitals of modern sonatas for violin and piano, assisted by Henry Holden Huss, Clarence Adler and Leroy Shield. Three sonatas were presented, the first in G minor by Henry Holden Huss, with the composer at the piano. This work was enthusiastically received, for it is replete with melody and Mr. Huss has worked out the contrasting moods very effectively. He gave excellent support at the piano to the violinist. Mr. Huss has played his sonata several times with Ysaye, with Arthur Hartmann and three times with Kneisel. With Mr. Shield at the piano, Mr. Goldstein played Leo Ornstein's *The Marriage of Heaven and Hell*, a number full of weird effects and dissonances. Ernest Bloch's sonata, individual in its thematic material and workmanship, was the concluding number, with Clarence Adler playing in his usual artistic manner at the piano. In reviewing this recital for the Herald the critic of that paper stated: "Mr. Goldstein played well and convincingly." The Tribune critic commented, "As a total departure from the beaten track the recital was interesting."

Gita Glaze

On Wednesday evening, November 14, Gita Glaze, soprano, who made her American debut last year at Aeolian Hall, gave her first recital of this season at Town Hall. Again she upheld the fine reputation which she acquired for herself after her first recital by her delightful singing and artistic renditions. Mme. Glaze has a rich soprano voice, really luscious in quality and substantial in size. A program of much variety entertained her large audience, which showed its approval of her work by the ovation she received. At the end of her recital encores were necessary. Emil J. Polak, who presided at the piano, is always an addition toward making a recital successful, as his accompaniments are inspiring as well as artistic.

The New York Times says: "She sang Schubert's *Der Erlkoenig* with an absorbing appreciation of the dramatic content, with much flexibility of voice and a pleasant and always substantial tonal quality."

NOVEMBER 15

Viola Philo

What proved to be an unusually interesting song recital was given by Viola Philo, soprano, formerly of the Metropolitan Opera Company, at her debut recital in Aeolian Hall on Thursday evening.

Miss Philo has a voice of excellent quality, pure, clear and vibrant; she sings with assurance and an abundance of dramatic fervor, and added to this, she possesses a charming personality. From the opening song to the end of her long program she fascinated her audience, which was of large size and most appreciative. She sang in Italian, German, French and English. Her program was made up of four groups, comprising numbers by Pergolesi, Fesch, Scarlatti, Respighi, Scontrino, Wolf, Strauss, Staub, Jacques-Dalcroze, Hahn, Bemberg, Massenet, Hageman, MacFadyen, J. Bertram Fox, Sanderson, Howard, Carpenter and Kramer, of which Staendchen by Strauss, Bemberg's *Il Neige*, *Bogies* by Sanderson, Howard's *Refuge* were re-demanded. The last named song (in manuscript) was performed for the first time.

Miss Philo, it must be said, scored a triumph at this, her debut recital. Every number of her program was fascinatingly rendered, and she was sincerely applauded for her artistic and finished work. She likewise received an abundance of floral tributes.

A word of praise must be bestowed upon Lina Coën for her excellent and sympathetic piano accompaniments.

Beatrice D'Alessandro

At Aeolian Hall, on Thursday afternoon, Beatrice D'Alessandro, mezzo-soprano, was heard in her first New York recital. While this was her local debut, she was heard last season as guest artist with the San Carlo Opera Company and sang several performances with that organization. She comes from Media, Pa., and has a large following in and around Philadelphia, where she has been heard successfully many times in recital. Miss D'Alessandro received her operatic training in the opera houses of Italy, where she made her debut.

Aeolian Hall was fairly well filled with admirers and well wishers of the young singer. Her program was of a standard quality. She began with a Handel, Mozart and Donizetti group. This was followed by a group of purely conventional Schubert, Schumann, Brahms, Wolf and Strauss. A third group was French, including the big aria for the mezzo-soprano from *Le Prophète*, and she closed with *On the Steppe* and three English songs—*The English Girl*, by Crist; *Evening*, by Hageman, and *Don't Care*, by Carpenter. The young singer was ably supported by J. M. Acuna.

Owing to the concert beginning about fifteen minutes late, it was impossible for this reviewer to remain through her entire program, but the groups heard gave one an excellent idea of the possibilities of this singer. For voice, style and repose she is far superior to a great many debutantes. Her voice is of exceptional range and she has an unusual quality; her high notes are very accurate and brilliant. She has excellent breath control and shows considerable taste and musicianship in her interpretations. Miss D'Alessandro has many excellent things in her favor so that it does not seem worth while to speak or dwell on a few of her deficiencies. She is one of the most altogether satisfying among the new voices heard so far this season.

The Tribune wrote that "Miss D'Alessandro displayed a voice of considerable range, some warmth and a tone of smoothness touched by a fairly persistent vibrato." The Herald considers that "she sang with ease in manner and feeling." The World says that "she revealed a fair mezzo-soprano, singing with better tone than diction." The Sun stated: "The singer's simplicity of manner, sincerity and personal charm won her audience for all her vocal peccadilloes."

Flora Greenfield

On Thursday evening, Flora Greenfield made her debut in a song recital at the Town Hall before a large and highly responsive audience. Miss Greenfield, who has been on tour with Martinelli, made a most favorable impression and rendered her varied program in a manner that was remarkable for a singer of her limited experience. To begin with, Miss Greenfield has a voice of pleasing quality, which she uses with taste. She has been well schooled in the art of singing and interpretation and her audience seemed to be charmed with her generally. It is said that she is a skilled linguist, which counts no doubt for her fine diction in German, French, Italian and English.

Miss Greenfield opened her program with an English group, which included *Over Hill, Over Dale* (Cook) and *Divinites du Styx*, from *Alceste* (Gluck). Her German group was especially well sung: *Der Neugierige* (Schu-

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bert), Gretchen am Spinnerade (Schubert), Walpurgisnacht (Loewe), Bienenlied (Wolff) and Gretel (Pfitzner). La Fillette au Pied Rapide (Fischhof) had to be repeated in the French group. So did Rhea Silberta's delightful little song, The Theft, which made such a hit that it might have been repeated a third time. Miss Greenfield received loads of flowers and responded to several encores.

New York Philharmonic

Last Thursday night and Friday afternoon, Conductor Van Hoogstraten led his Philharmonic men through a miscellaneous program that apparently delighted a capacity audience, judging by the applause. Beginning with the overture to Mozart's Marriage of Figaro, splendidly read, he followed next with the C major symphony of Schubert. Of the four movements of the latter the first found the men at their best. The overture to Weber's Der Freischütz and Liszt's Mephisto Waltz followed and the program was concluded with excerpts from Berlioz' Damnation of Faust (Minuet of Will-o'-the-Wisps, Dance of Sylphs, and Rakoczy March). In the Dance of Sylphs, Mr. Van Hoogstraten achieved his finest work of the program.

NOVEMBER 16

Francis Moore and Hugo Kortschak

Francis Moore, pianist, and Hugo Kortschak, violinist, gave their annual sonata recital at Aeolian Hall on Friday evening, to a large and enthusiastic audience. Mr. Kortschak played with exceptional brilliancy, proving his reputed dexterity in handling the instrument. Mr. Moore's fine renditions stood forth clearly from the smooth tone of the violin, displaying remarkable feeling and musicianly fervor in the more intricate passages, particularly in the final number. Their offerings for the evening consisted of three sonatas—Beethoven, op. 23; Brahms, op. 100, and the sonata in G, by the modern composer, Albert Stossel, which concluded the short, but extremely interesting and well balanced program.

The audience was very appreciative, after each number recalling the two artists again and again. At the end of the recital the applause continued so long that the lights were lowered before the enthusiasts would cease their demonstrations of approval and consent to leave the hall. In accordance with sonata recital custom, no encores were given, but the audience did its best to persuade Mr. Moore and Mr. Kortschak to make this the exception to the rule.

John Barclay

John Barclay in only three seasons has made for himself a definite position as one of the leading baritone recitalists in the country. He still further strengthened his reputation by his recital at Aeolian Hall on Friday afternoon, November 16. The program he selected showed taste and discrimination. It began with an aria of Gluck's and then he sang five songs from Die Schöne Müllerin. Next there was a group made up of two songs by Ravel, Cancion by de Falla, a most interesting setting of Shakespeare's Blow, Blow, Thou Winter Wind, by Castelnuovo-Tedesco, and Milhaud's Le Forgeron, which is so good that it must be a very early work. For an encore he sang one of the early Debussy songs. The fourth group contained four Russian songs. The singer was particularly effective in Gretchaninoff's Over the Steppe, bringing out the full dramatic content of the splendid song. To end with there was a group of five carefully selected English songs of first rank—Song from the Gitanjali, by John Alden Carpenter; The Roadside Fire, by Vaughan Williams; The Bachelor, by Peter Warlock; O, Men from the Fields, by Bryson Treharne, and An Old Song Re-Sung, by Charles T. Griffes. This group demonstrated impressively that there is no dearth of good songs in English if the singer takes the pains to seek them out.

Mr. Barclay's assets are a voice of fine quality and unusually long range, even throughout and finely produced, together with a thorough knowledge of the style of whatever type of song he may elect to sing and the ability to sing it in that style. The audience was quick to appreciate the splendid singing of Mr. Barclay; applause was hearty throughout the afternoon and he was obliged to add numerous extra numbers.

De Pachmann

To use a common, perhaps slightly vulgar expression, Vladimir DePachmann double-crossed the large audience that went to Carnegie Hall to hear him on Friday evening, November 16. He played an all-Chopin program—but never a word did he utter all the evening, though he fidgeted with the restraint and it seemed from time to time as if those eloquent hands must burst into speech. After his first recital, some of the critics had called upon him to stick to his muttons and omit the running comment, and he did it, determined to show that he could play the piano without delivering a lecture at the same time. Yes, he did it—and with his silence there went, at least for one hearer, half the attractiveness of his performance. A DePachmann recital is unique, because DePachmann is DePachmann; and when DePachmann is merely the figure who sits silent before a piano, as so many other figures sit silent before so many other pianos—well, it isn't DePachmann.

Not that he played any the worse. The same old beauty of cantilena, turn of phrase, and rounded perfection of style were all there. (He is of the old school, for whom beauty of tone is ever the watchword, even in the loudest passage—and he never gets above a moderate forte.) But one can only hope that at his next recital he will again give the whole of his entertainment. That is what the ticket-buying public pays for.

The large numbers of his program were the A flat Ballade and the fourth scherzo; for the rest there were preludes, nocturnes, mazurkas, studies, a polonaise and the Berceuse, each one with some touch of the ravishing beauty that long ago made the Russian famous for his Chopin playing. An insatiable audience demanded more.

NOVEMBER 17

Myra Hess

Myra Hess, the English pianist, gave her second New York concert on Saturday afternoon to a capacity audience at Aeolian Hall. The gathering was a brilliant one, owing to many distinguished persons being present on the occasion

of the pianist's farewell until 1925. Among the notables present was Lady Armstrong, the wife of Sir Harry Armstrong, British Consul General.

What more can be said of the brilliancy and genius of Miss Hess' art than has already been written? There has rarely been an artist before the public who has so exhausted the stock of praising phrases of our local critics. On Saturday afternoon she began with four preludes and fugues from Book 1, Bach. Her superb interpretation of these classics was to our mind the most brilliant part of the program. The well known sonata in B flat minor, Chopin, was her second offering, and in her last group were four Debussy poems, and she closed with two fascinating compositions by the Spanish composer, Albeniz. Of course, there were encores and the audience demanded many more but, owing to the fact that Miss Hess was leaving immediately for her train, her admirers had to forego that pleasure for another year.

Sigrid Onegin

Sigrid Onegin, contralto, of Europe and the Metropolitan Opera, gave her first New York recital of the season at Carnegie Hall on Saturday afternoon. She has brought back with her this year that same full, rich voice of gor-

geous quality that makes her one of the most hearable singers in the world; and she has to a great extent gotten rid of those occasional bad little tricks in singing that came from having sung too long in Germany, where an occasional scoop is regarded rather as a grace than a blemish.

Hers was a varied program. Beginning with Paisiello, she passed to Haydn's Now the Dancing Sunbeams Play (sung with delightfully clear English diction), and then did two Schubert favorites, Die Forelle and Gretchen am Spinnerade, to which, by request, she added nothing less than a stirring reading of der Erkoenig by way of encore. Next she sang Strauss—the new Schlechtes Wetter had to be repeated once—and there followed a glorious Caecilie with Schumann's Fruehlingsnacht to still the applause. Then came three songs in her native Swedish tongue, including Sinding's familiar and lovely Sylvelin, and then Valverde's sure-fire hit, Clavelitos, in Spanish. For the end there was an English group, which listed Wintter Watts' Wild Tears, A Child's Night Song, by Karolyn Wells Bassett, Coleridge-Taylor's Life and Death, and Frank Bridge's delightful Love Went a-Riding. Then, of course, there were more encores, though for a while it looked doubtful, as one of the dear old canvas doors of the Carnegie stage set waxed obstinate and did its best to prevent the singer from coming

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back. But she did and sang and sang, including a Carmen aria, which may have been directed at the Metropolitan management.

It was a most satisfying afternoon, especially for those of us who still believe that the first requisite of a singer is a voice. There is no doubt that Mme. Onegin is one of the great voices of today.

The Duncan Dancers

The Duncan Dancers—Anna, Lisa and Margo—appeared for their second program at Carnegie Hall Saturday evening. An audience that nearly filled the hall showed with spontaneous enthusiasm its genuine admiration for these young artists. Their grace and beauty, the finesse and freedom of their technique and the apparent joy they take in their own work gain an immediate response from any audience. That of Saturday night applauded each number and even added a few cheers at the close of the program.

The first group consisted entirely of Chopin numbers, a nocturne, a prelude, an etude and mazurkas as solos, and

the Marche Funebre, most impressively done, and an effective interpretation of the berceuse, as ensembles. The Mozart suite of dances, Les Petits Riens, was repeated from the first program, and it was worthy of a repetition. The charm of Mozart's music was delightfully expressed in motion, the delicacy, the brightness and refinement of style being preserved in the dancing also. The joy expressed in the suite of Schubert waltzes was infectious and entirely won the audience. It was in the last dance, the Schubert Marche Militaire, that some of their best work was done. This was rendered with energy and conviction that brought applause even before the finish of the number. Numerous insistent admirers crowded to the front and encores and flowers completed the evening.

Max Rabinowitch gave admirable support at the piano, in addition to which he was enjoyed in several piano solos, including the Chopin A flat ballade, numbers by Borodin, Schubert-Liszt, Scriabin, Gluck and Schubert, and the Pabst arrangement of Tchaikowsky's paraphrase on a theme from Eugene Onegin.

NOVEMBER 18

Illuminato Miserendino

Illuminato Miserendino, Italian-American violinist, who has been heard in New York many times, gave a violin recital on Sunday evening, in Town Hall.

The young artist, who has established a big following in the metropolis, offered a program which gave him opportunity to display his powers from various angles. To open with he played a group comprising Romanza in F major, Beethoven; Minuet, Handel; Melodie, Tchaikowsky, and Tambourine Chinois, Kreisler. This was followed by the Kreutzer sonata for piano and violin, Beethoven, in which the honors were equally shared by Mr. Miserendino and Frederic Kahn. Group III, contained Ave Maria, Schubert-Wilhelmj, and Sarasate's Zigeunerweisen, and at the close he played the ever popular concerto in E minor by Mendelssohn.

His performance throughout was effective, and pleased his large audience. He was ably accompanied by Frederic Kahn.

New York Philharmonic

The Sunday afternoon concert of the Philharmonic Orchestra at Carnegie Hall began with Willem Van Hoogstraten's reading of the Pathetic Symphony of Tchaikowsky, eternal favorite of the masses, which drew an S. R. O. sign long before the concert began. Then came the overture and Bacchanale from Tannhäuser, the L'Apres-midi d'un Faun, and Death and Transfiguration. It was all fine music, well played. Mr. Hoogstraten has a special gift for Debussy. The reading of the Apres-midi was clear, transparent, well-balanced, if a trifle deliberate in tempo, as the Philharmonic conductor so frequently is; and the new first flute, John Amans, played the solo with exquisitely rounded phrasing and a tone of great beauty. It was a notable performance of the work.

Paul Draper

It is a number of years since Paul Draper, the Lieder singer, has been heard in New York. He made his re-entry on Sunday afternoon at Aeolian Hall, proving to be the same artist as of yore. Mr. Draper is not blest with a voice great in itself, but his use of it is excellent and his singing is informed with the same unusual musical intelligence that has always distinguished it. He is interested in singing nothing except what he feels to be the best. His program was again evidence of his interest and taste in searching out numbers by the great masters which, though well worthy of hearing, have not been so much sought by singers.

He began with five songs by Brahms, op. 58, seldom heard, not capable of the easy popularity of his better known Lieder, but all thoroughly interesting as interpreted by Mr. Draper. Then he fascinated with the facile execution of some of those airs of Bach in which the great master demanded almost as much from the voice as he would from a violin. They included an air, Frohe Hirten, from the Christmas Oratorio, and two airs from cantatas. The intimate knowledge of the true Bach style and the rounded technique with which he sang the extremely difficult and florid periods called for nothing but admiration. It is not too much to call him one of the few masters of Bach vocal music who sing today.

Then there were five songs of Mahler, less involved than a good many of his and consequently more agreeable to hear—though perhaps it was Mr. Draper's splendid interpretation that is responsible for this impression. Three

Schubert songs were also exquisitely done, the Jungling an der Quelle being a particularly fine bit of singing.

It was a pleasure to hear again this American singer, who, by sheer hard work and musical intelligence, has brought himself to a point where he can challenge comparison with any distinctive Lieder singer of the day. Mr. Draper had the invaluable assistance of Walter Golde at the piano, who threw himself into the cause with the same taste and skill that the singer himself displayed. The audience was not slow to recognize the quality of their offerings.

Boris Levenson

Boris Levenson, Russian composer, gave his fourth annual concert on Sunday evening in Aeolian Hall. The program was made up exclusively of his compositions, of which seven were performed for the first time. These novelties included three selections from his recently completed opera, The Last Samaritan; Rondino-Scherzino, for violin, and three songs, one for tenor and two for bass. An eighth number scheduled for first performance, Lyric Poem and Scherzo, for string quartet, was omitted because of the illness of one of the members of the Russian String Quartet, but in its place a trio by Mr. Levenson, for piano, violin and cello, was performed.

In this composition, as well as in his song, Russia, the composer has woven the well known Russian folk tune, Volga Boat Song. Other numbers on the program were works of Mr. Levenson, heard at his three previous concerts here. The participants were: Nina Gordani, soprano; Dimtry Dobkin, tenor; Vladimir Graffman, violin; Diana Graffman, piano; Semeon Jurist, basso; Boris Levenson, and Mr. Bukinick, cellist.

It is needless to dwell minutely upon the merits of Mr. Levenson's compositions, as they show the earmarks of a thoroughly schooled musician and are appealing to the soloists. The audience was large and enthusiastic.

Louis Graveure

On Sunday afternoon at Town Hall, Louis Graveure, baritone, gave his first New York recital of the season to an audience which practically filled the Hall. Mr. Graveure's art and voice are too familiar to all musicians to



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Since the prodigious revelation of Josef Hofmann's young genius, we do not remember a thrill comparable to that experienced last night, when Shura Cherkassky, an 11-year-old "wonder child," sent us from that extraordinary music-incubator, Russia, astonished and ravished our ears by his incredible piano playing.—HERMAN DEVEREUX, *Chicago Evening American*, October 16, 1923.

In the manner of those who are asked to believe in untasted wonders, Chicagoans, or those of them who heard of Shura Cherkassky, the eleven-year-old marvel, were inclined to doubt a judicious quality in the reports of little Shura's prowess. Those fortunately gathered in the foyer of the Auditorium last Saturday afternoon, however, can tell the rest of Chi-

cago their doubts were unfounded. Shura can play the piano.—EUGENE STINSON, *Chicago Daily Journal*, October 16, 1923.

Saturday afternoon, in the foyer of the Auditorium, a remarkable youth played the piano—Shura Cherkassky, by name, some eleven years of age, and with unusual gifts. He has already a virtuoso technique. There is in him the musical instinct, and he plays with a poise astonishing for his years. He will be heard from.—KARLETON HACKETT, *Chicago Evening Post*, October 16, 1923.

For once there is a case of advanced publicity calling the subject phenomenal, and the subject living up to the description.—*Chicago Sunday Tribune*, October 14, 1923.

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necessitate a detailed accounting. Suffice it to say that he was in excellent condition and gave the same finished interpretation as one is accustomed to expect from him. His first group, to the writer's mind, was the best one. These were songs of Schubert and Brahms, sung in a faultless manner and with a perfect diction.

The interest in this first recital was centered around the first performance in manuscript of Bryceson Treharne's new American-Indian song cycle, *Waiting-Starlight*. The text is by Mr. Graveure. It is most unfair to criticize so long a work after one hearing. One can only give personal impressions, gathered during the forty minutes that it took to sing the cycle. Mr. Treharne has written a descriptive tone poem which at times seemed meaningless. The piano oftentimes interfered with the voice by trying to give a background to the atmosphere of the text, thereby spoiling the good effect. Otherwise through most of the nine numbers there was little sense of coordination and both voice and piano seemed to go their different ways. The story of the cycle is this: Crested Eagle is the great warrior, who is afraid of nothing; then *Waiting-Starlight* comes into his life and he becomes a slave to his love. The consummation of this is an infant warrior born, the death of *Starlight* and the finale, his meeting with death. There are several of the individual numbers which undoubtedly can be used as songs, but the cycle itself will not appeal to any number of musicians. It is exceedingly difficult, requires a great voice and the results are not satisfactory. A short number, *Prairie Nocturne*, particularly appealed to the audience. Mr. Graveure sang it in mezzo-voice. Some applause followed and he sang it over again. The *Infant Warrior's Lullaby*, which followed the above, could also be used as a song; also the last number, *The Mighty Unconquered*.

This was followed by a French group which was familiar and sung with superb diction, bringing relief after the cycle. The last group contained four numbers. Of these *The Old Gentleman*, by Paul Graener, words translated by Mr. Graveure, had to be repeated. Another song which had its first hearing was *Would You Go So Soon*, by Bainbridge Crist; it made an excellent impression and could have been repeated. This one feels sure will find its place on the program of many artists during the coming season.

The Times said: "The whole is certainly a strongly aspiring work, but the problem of the song cycle as an art form is one which only the greatest song writers of the world have solved in their rare moments, and this, like the majority which cannot claim that distinction, remains rather a collection of effectively written individual songs than a complete work. It should be added that the music does not attempt to reproduce Indian characteristics; it is vocally straightforward with a rather overelaborated piano accompaniment, which Mr. Arpad Sandor played skillfully." The American wrote: "Another initial rendering was a cyclic set of Indian songs. . . . It cannot be said that the work reflected arrested novelty, for its vocal tunes lacked in sharp contour and their piano treatment fell short in variety. The texts had many characteristic lines. Mr. Graveure labored bravely, but in vain, to strike home with these songs." The New York World: "It did not sound very aboriginal, which would not have mattered if it had had larger qualities to commend it; but it must be confessed that Mr. Treharne's work, despite the sincerity and effectiveness of Mr. Graveure's interpretation of it, sounded more pretentious than convincing. Its declamatory moments lacked variety, and its lyric passages betrayed no particular individuality or distinction." The New York Herald said: "Mr. Treharne has composed them very freely, but without recourse to any of the new devices in melody and harmony. He writes old fashioned music and declaims when declamation fits the mood and sings when lyric utterance is needed. He has made no attempt to imitate the chants of the Indians, for which he should be thanked. . . . Once, however, he sounded the clear high note of poetic imagination, namely, when he set the closing words of the lyric *Waiting-Starlight*, yet the audience was more moved by the *Prairie Nocturne*, which had to be repeated. There is some extraordinary declamation in the music and some labored melodic construction, but most of the numbers have at least appropriate atmosphere. They owed a great deal to the admirable singing of Mr. Graveure. He delivered all the songs with a range and color of tone, an exquisite series of gradations and a genuine sentiment that imparted vitality to the entire work." The New York Tribune stated: "It provided music that had melodious episodes, as in the fourth song, *Waiting-Starlight*, but there was little, except perhaps in the opening prelude, to indicate a North American atmosphere. On the whole there seemed a certain lack of flavor, which made the general effect of the nine songs seem one of length."

Colles, Delaunois and Barclay to Entertain Composers' League

The League of Composers opens its series of lecture-recitals next Sunday afternoon at 3.30 p.m., in the Anderson Galleries with H. C. Colles of the London Times as its speaker.

Mr. Colles, who is here as visiting critic of the New York Times, and is one of the recognized musical authorities of the day, will discuss the Conditions of Modern European Music, giving special emphasis to the revival of nationalistic feeling. His talk will be followed by a brief general discussion which is open to the League members.

Two groups of modern songs will follow, with Mme. Raymonde Delaunois, of the Metropolitan Opera Company, and John Barclay, the baritone, as interpreters.

Mme. Delaunois will sing songs by De Falla—from those performed at Salzburg this summer—and several by Malipeiro, Migot, Miasowsky, Ravel and Gerard Williams. She will be accompanied by Leroy Shields. Mr. Barclay's program includes songs by De Falla, Goossens, Honneger, Milhaud and Ravel. Frederick Bristol will be accompanist.

The lecture-recitals are open to subscribers to the League's concerts, who will also receive the issues of the magazine-bulletin on modern music, which will be published by the organization this year.

The League's second concert takes place at the Klaw Theater on the evening of January 6.

Herman Epstein to Give Lecture-Recitals

Herman Epstein, who for eighteen years has lectured in New York City and elsewhere at leading colleges, will give a series of five lecture-recitals in Carnegie Chamber Music Hall on Richard Wagner's Ring of the Nibelungen. These lectures will precede the performance of the cycle by the Wagnerian Opera Company, and will be given on the following dates: Tuesday afternoon, December 11, at four o'clock, Rheingold; Friday afternoon, December 14, at four o'clock, Walküre, Act I; Tuesday afternoon, December 18, at four o'clock, Walküre, Acts II and III; Friday afternoon, December 21, at four o'clock, Siegfried; and Friday afternoon, December 28, at four o'clock, Goetterdaemmerung.

Ruffo, D'Arle, Nyiregyhazi at Metropolis Club

The Metropolis Club will give its annual concert and ball in the grand ballroom of the Biltmore Hotel, Saturday evening, December 15. The club has engaged, through R. E. Johnston, the following artists: Titta Ruffo, the celebrated baritone, and Yvonne D'Arle, soprano, both of the Metropolitan Opera Company, and Erwin Nyiregyhazi, Hungarian pianist.

Samoiloffs Entertain

On Sunday evening, November 18, Mr. and Mrs. Lazar Samoiloff gave a reception in their handsome new home on West 85th Street, just off Riverside Drive, the guests of honor being Thalia Sabanieva, charming Greek soprano of the Metropolitan Opera Company, and Miguel Fleta, the new Spanish tenor of the same organization. Over two

hundred guests, among them many prominent in the musical and social circles, attended and participated in the enjoyment of a delightful evening. A buffet supper was served and for those who cared to "trip the light fantastic" there was plenty of music until well into the morning hours.

Fred Patton Sings for Lloyd George

On November 1, Fred Patton had the honor of singing for David Lloyd George at a dinner given in the English statesman's honor by the Lotos Club of New York. The following morning several of the newspapers in reporting the affair remarked the fact that the ex-premier seemed to be particularly touched by the baritone's rendering of the song, *Our Guest*, to the air of *Land of Hope and Glory*. The words were written by Melville Stone, former president of the Associated Press. This song was broadcasted in conjunction with Mr. Lloyd George's speech which immediately followed and was heard over a wide radius by thousands of listeners.

Gunster's First New York Appearance in Costume

Frederick Gunster, tenor, will present for the first time in New York his characterization of the old, "befo' de war" darkey, singing a group of American negro spirituals, as the final part on his program at the morning musicale of the Mozart Society, Hotel Astor, December 1.

Dayton Westminster Choir in Chicago

The Dayton Westminster Choir, under John Finley Williamson, will make its first appearance at Orchestra Hall, Chicago, during the second week in January.

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PRESS COM ELSIE

RECITAL

Aeolian Hall, New York

Symphony Hall, Boston

New York Herald:

By Alexander Woolcott.

With what the Broadway managers doubtless regarded as a most puzzling perversity Elsie Janis appeared yesterday afternoon not on her accustomed thoroughfare but in Forty-third street. At Aeolian Hall, with a singer and a violinist in attendance, SHE GAVE A PROGRAM THAT, EXCEPT FOR THE INTERVALS WHEN SHE WAS NOT ON THE STAGE, CONSIDERABLY ENRaptured A MOST INTERESTING AUDIENCE. Those who were just the fond dependables that can always be counted on when her name is in the bills were not a little relieved to find that the chaste mood of the concert platform did not abash her one whit. It would take more than Aeolian Hall and bits of Massenet and Sarasate thrown in (with her consent if not her connivance) to depress Elsie Janis or make her forget the ways she learned when she sang and danced in the Y huts of France.

YET EVEN THE OLD FAITHFULS (AMONG WHOM YOUR CORRESPONDENT IS NOT ONLY PRESENT BUT AUDIBLE) DID NOT ALL OF THEM KNOW HOW WIDE WAS HER RANGE. There were numbers in her program yesterday the like of which she had never given outside of London and Paris, and these included certain things that no one can do as Elsie Janis can, and which she can do as well as any one in the world can do anything. Nothing could be much more exhilarating, for instance, than the new French group when she came bridding forward as a Parisian vedette, singing such extraordinary ragtime as "Faites-le encore" and "Moi, j'ai un beguin pour 'Arrry," dancing the while as a French woman might who had seen "Shuffle Along" and been awed by it. We can imagine nothing cleverer, more spirited or more amusing than this.

You may be sure she sang in a half dozen tongues—not French alone and English but also in Cockney, Italian, dargy, Yiddish and Broadway. She did imitations, too, achieving her old and ever baffling miracle, the feat of walking onto a bare stage and without aid of makeup or costume not only sounding like Will Rogers, Sam Bernard, Ethel Barrymore and George Cohan but looking like them as well.

She sang a song of Irving Berlin's, as what concert artist does not these days? It's being done. And, to our intense relief, she danced—danced a half dozen dances with that gorgeous enjoyment which fairly makes her sparkle. Here at last was a hoover in Aeolian Hall and it was difficult to escape the suspicion that the ushers yesterday had the best time they had had since Aeolian Hall was opened.

Our own enjoyment diminished considerably when the attendant music was in full blast. It was a flagrantly popular program, but Mr. Henderson was nowhere around to tell us whether it was well done. Our enjoyment was also considerably impaired when Miss Janis herself was confiding to the audience just what each number was going to be. Of the fine detachment of Cecilia Loftus and Ruth Draper at such moments she has nothing. She rushes in pink, she simper, she is cute. It is one of the most puzzling and most maddening things in the theater that a remarkable artist such as she, and moreover a shrewd and wise and humorous person, should in between her numbers offer her audience the almost intolerable insult of being kittenish with it. We say "almost intolerable" because, after all, NOTHING CAN KEEP US AT HOME THE NEXT TIME HER SIGN IS OVER A HALL.

New York Times:

ELSIE JANIS DELIGHTS

Her French Divertissement the Best of a Happy Recital.

Elsie Janis yesterday afternoon drew a large number of well-wishers to Aeolian Hall on the occasion of her New York debut in the field of concert recital. It was, of course, in no way a concert recital that she offered, a fact evident to all who witnessed the recital with which the audience really seemed to be enjoying itself. The program, too, was most catholic and ranged from a baritone ("Invictus") to imitations by Miss Janis.

MISS JANIS WAS AT HER BEST THROUGHOUT EVERY MOMENT OF HER CONTRIBUTIONS TO THE AFTERNOON'S ENTERTAINMENT, but she was probably at her best of that in her French divertissement. Here she appeared as a French soubrette but newly arrived on these shores and, with a minimum of English and a maximum of enthusiasm, resolved to sing the ragtime songs of the natives both in their impossible American and in her beloved French. Thus, among other things, the audience was treated to "Moi j'ai un beguin pour 'Arry, et 'Arry a un beguin pour moi," to the Gallic swaying of American shoulders and the Jolson snapping of Montmartre fingers. She was Irene Bordoni and Elsie Janis, Elsie Janis and Mistinguet—and yet only ten minutes before she had sung "Nothin's Nothin' but You" in a manner that realized Bert Williams' dreams of immortality more completely than he could ever have dared to hope.

Least there be any misunderstanding, then, let a clear statement of fact be added to the foregoing delicate innuendo—MISS JANIS PROVIDED A DELIRIOUSLY HAPPY AFTERNOON. She was assisted, inconspicuously, by Rudolph Bocho, Walter Verne, baritone, and Lester Hodges, accompanist.

New York Tribune:

LARGE AUDIENCE PLEASED

BY ELSIE JANIS PROGRAM

Well-Known Comedienne Brings Broadway to Aeolian Hall at Matinee Performance

One blessed with a passion for being precise might have wondered just what to call the entertainment offered in Aeolian Hall by Elsie Janis and her associates yesterday afternoon. A concert? Perhaps. There were baritone and violin solos interspersed between Miss Janis's numbers, but the songs and dances of the well-known comedienne smacked much more of vaudeville and revue than of the concert stage. Broadway, which had taken a look into Aeolian Hall in the American group of Mme. Eva Gauthier's recital Thursday night, took a much longer one yesterday afternoon. STILL, WHATEVER THE PROGRAM MIGHT BE OR SHOULD HAVE BEEN CALLED, IT WAS GENERALLY ENTERTAINING AND ATTENDED BY A LARGE AUDIENCE.

Miss Janis, appearing on a darkened stage before a curtain, gave "character songs," a French group, dances and "impressions"—combinations of singing and action, with at least half the emphasis on the action. In these Miss Janis was as effective as usual—while her voice, as a voice, could be excelled by many recitalists, she made no attempt to aim at a purely vocal effect. Hers was part singing, part expression and part dancing. Nor was her French group composed of Debussy or Ravel; instead, we had a number from "Shuffle Along" and Gershwin's "Do It Again," sung first in English, then in French, with a song of Montmartre to follow.

Rudolph Bocho, the violinist who figured as assisting artist with John McCormack, as well as in recital last season, and Walter Verne, baritone, each had two groups of solos, while Lester Hodges was the piano accompanist.

New York Sun-Globe:

ELSIE JANIS ENTERTAINS AT AEOLIAN HALL

WITH CHARACTER SONGS, DANCES, MIMICRY

By STEPHEN RATHBUN.

At the Aeolian Hall yesterday afternoon MISS ELSIE JANIS DELIGHTED AN ENTHUSIASTIC AUDIENCE WITH A PROGRAM OF SONGS, DANCES AND IMITATIONS. She said the only reason she termed her entertainment "a concert" was because it was given in a hall and not in a theater. THERE WERE A NUMBER OF MOMENTS DURING THE "CONCERT" WHEN SHE WAS A GREAT ARTIST, especially during her series of French character songs which reached its climax when she impersonated a girl of Montmartre and sang her song. It was a tremendously vivid bit of acting and realistic to a high degree. You could read in the girl's face her life story with all its suffering and its modicum of happiness.

Miss Janis's repertoire included Italian, French, Cockney and negro song impersonations. Most of these ditties were hardly longer than encore songs. EACH SONG WAS A GEM MADE DAZZLING BY THE SETTING MISS JANIS GAVE IT. Irving Berlin, who sat in a box, wrote one of the negro songs.

Miss Janis's dancing was the weakest part of the recital. This is but natural as there are probably hundreds of young women in New York who can dance as skillfully as Miss Janis. But her dance in the white dress had a charm all its own.

As the closing number, Miss Janis gave some of her familiar imitations applied to the "Yes, We Have No Bananas" song. Ethel Barrymore, Sam Bernard and Fannie Brice all had "no bananas to-day." As the closing number Miss Janis did a very clever imitation of Will Rogers. Miss Janis was assisted, not that she needed any assistance, by Walter Verne, a pleasing baritone, and Rudolph Bocho, a violinist with a rich tone, whom we would have liked better if he had not attempted to help popularize the program by playing "Meditation" from "Thais" and "Ave Maria."

MISS JANIS IS ALWAYS A TRUE ARTIST AND SOME DAY SHE WILL BE AS GREAT AN ARTIST AS YVETTE GUILBERT.

New York Morning Telegraph:

ELSIE JANIS SINGS IN FIRST CONCERT

The first official appearance of Elsie Janis as a concert artist was the occasion of drawing a considerable audience into Aeolian Hall yesterday, and the audience patiently waited twenty minutes for the elaborate curtains to be drawn aside for the entrance of Walter Verne, baritone, who opened the program.

It has been many a day since the barren stage of this center of musical attractions has shown in such gay attire. With artistically decorated drops stretched from side to side cutting off at least one-third of the platform, it took on a sort of cosy, intimate air which Miss Janis said she desired.

No one expected to hear the popular comedienne burst forth into glorious song, and she announced in a characteristic speech preceding her first number that she had not entered the concert field because she had developed a voice, but because while "over there" (surely not meaning the Palace) she had grown accustomed to intimate audiences and wanted to be close to her audience.

Elsie Janis in concert hall, vaudeville or musical comedy would be the same. HER TALENT AND CHARM ARE KNOWN TO ALL WHO HAVE SEEN AND HEARD HER—AND WHO HAS NOT? She is the same entertaining being we have watched for numerous seasons, doing very much the line of songs, dances and impressions she has done before. Her portion of the program consisted of groups of character and French songs, the latter in costume; a number of dances, also in costume, and her individual, imitable style of "impressions." HER VOICE, WITH ITS ATTRACTIVE HUSKINESS, SHOWS NOW AND THEN A PECULIARLY SWEET TONE, which was given an opportunity to play in an Italian number and the French group.

Mr. Verne, with an appealing baritone range, sang "Pale Moon," by Logan; "Trade Winds" (Keel), "The Heavy Hours," by Endicott, and Huhn's "Invictus." Rudolph Bocho, an exceptionally good violinist, offered two group numbers, including Massenet's "Meditation" ("Thais") and "Caprice Basque," by Sarasate, and Lester Hodges appeared as an accompanist.

New York Evening Mail:

ELSIE JANIS IN CONCERT

Comedienne Gets Generous Reception from New York Audience at Aeolian Hall.

By James Craig

At the beginning of her concert at Aeolian Hall yesterday afternoon Miss Elsie Janis explained to the audience that, since her experiences with the soldiers in France, she has found it increasingly difficult to be "up there" on the stage, when she feels at home only "down here." "Down here" meaning almost at arm's length from her audience and separated from it by none of the usual barriers of footlights or proscenium arch. It was a true word, for before the afternoon had grown old she had wrapped the affections of her hearers right around her

Photo by Alfred Cheney Johnston.

ELSIE JANIS
America's Most

Assisted by
RUDOLPH BOCHO
WALTER VERNE
LESTER HODGES

Managed by
R. E. JOHNSON
1451 Broadway

Knabe P

COMMENTS OF JANIS' TALS

ork, November 2nd
AT
on, November 10th

fingers, just as she undoubtedly did with those of the doughboys over yonder in the trenches. FOR MISS JANIS HAS THAT GIFT, SUFFICIENTLY RARE TO BE NOTABLE, OF CAPTIVATING AN AUDIENCE BY THE SIMPLE WARMTH AND FRIENDLINESS OF HER OWN PERSONALITY.

This was her first appearance in concert in New York, and a crowd which comfortably filled the hall gave her a generous reception. It is understood that she expects to give similar entertainments for some time. If so the premiere gave happy auguries for the success of her undertaking.

IT WAS A GOOD SHOW. Taking all things into consideration, it was an amazingly good show. ABOUT THE MOST DIFFICULT THING ONE CAN THINK OF IS FOR AN ARTIST TRAINED TO THE THEATER TO ATTEMPT TO CARRY HIS ART OVER TO THE CONCERT PLATFORM WITHOUT ANY OF THE ORDINARY AIDS OF SETTINGS, ORCHESTRA, MAKE-UP, CURTAINS, SPOTLIGHTS AND ALL THE OTHER PARAPHERNALIA BY WHICH ILLUSIONS ARE ASSISTED. BUT MISS JANIS NEEDED NONE OF THESE THINGS. SHE STOOD BEFORE A HARMONIOUS DRAPING OF CURTAINS, BUT SHE COULD HAVE DONE AS WELL WITH AN EMPTY PACKING CASE FOR HER STAGE AND THE GABLE-END OF A BARN FOR BACKGROUND.

She began with a series of character songs. One a ragtime melody, called "Nothin'"; one an Italian flower song, sung first in Italian and then in broken English; one the song of a tough Cockney girl (one who loves a guy wot beats 'er), and the last that eminently popular ballad called "When You Walked Out Somebody Else Walked Right In."

After that she did a series of songs in French and Franco-English. She concluded her part of the programme with a group of the famous impersonations which formed her old vaudeville number, except that the climax came with "Yes, We Have No Bananas."

ANYBODY WHO WANTS TO KNOW WHICH WAS BEST OF THEM ALL WILL HAVE TO INQUIRE ELSEWHERE. EACH ONE WAS THE BEST. Each one was good enough to make a Broadway reputation for any newcomer who might have the fortune to do it as well. And so marvelous is the mimetic art of this comedienne that she seemed to change her physical appearance to suit any character by a mere matter of brushing her hair this way or that, putting a rose into it or taking one out, putting on a pair of earrings or draping a shawl about her shoulders.

Among her auditors yesterday was one who would rather hear Miss Janis sing a love song than anybody else he can think of. She sang several, one or two in French and for this particular auditor they made it a perfect afternoon. Ladies present observed that she wore some remarkably beautiful gowns.

Assisting Miss Janis are three persons whose work is worthy of mention. One of them is Walter Verne, a baritone whose voice is so melodious and agreeable that one feels sure no big musical comedy producer has heard of it, or the young man would have been tied up in all sorts of contracts by this time. Another is Rudolph Bocho, a violinist whose playing seemed incredibly fine to one who does not profess to be a critic of such things, but believes he knows good music when he hears it. The other was Lester Hodges, the ever capable piano accompanist.

Boston Sunday Post:

ELSIE JANIS WINS APPLAUSE

Makes Boston Debut as Concert Artist

Elsie Janis made her first bow to Boston last night as a concert artist, appearing for a single performance at Symphony Hall along with a singer and a violinist. Like everything in the entertainment line that Miss Janis has so far attempted, and that range includes such far-flung activities as rope swinging and musical comedy headlining the affair was a huge success and a good time was had by all, as the saying goes.

ELSIE JANIS STANDS UNIQUE AS A VENDOR OF ENTERTAINMENT. EVER CLEAN AND EVER ENJOYABLE, SHE IS ONE OF THE MOST GENEROUSLY GIFTED OF THE MANY GLITTERING STARS OF THE THEATRICAL FIRMAMENT OF HER DAY AND TIME. For years, more years than she would care to admit, in all probability, this slender, much-alive thoroughly typical American girl has been pleasing audiences and making audiences of at least three countries eat out of her dainty hand. And this time she has done it again.

SHE IS A THREE RING CIRCUS WRAPPED UP IN AS NEAT A BUNDLE OF CHARMFUL FEMININITY AS COULD BE IMAGINED. EVERY MOVE SHE MAKES, AND EVERY SOUND THAT EMANATES FROM HER SMILING LIPS OF GENIAL GOODFELLOWSHIP, SPELLS ONE SINGLE THING, EXCELLENT ENTERTAINMENT.

Her personal part of the programme last night consisted of first a group of character songs, embracing her usual line of choice in such matters, every one a sure fire-hit. In them she pictured various types of the several countries she has visited during and after the war. Next came a French group in a dazzling gown of silvery sheen and glove-like familiarity with the Janis form. Here again she displayed her genuine and flawless art of depicting character. Then came dances in costume—the same dainty, graceful, elf-like Elsie fleet of foot and lithe of limb, whose dancing has been always one of her chief claims to fame in her footlight past.

As background and intermittent relief to the star came Rudolph Bocho, violinist; Walter Verne, baritone; and Lester Hodges accompanist at the piano. But, so long as it is not too raw, who cares about the crust of the pie, be the filling only all that it should be. And most assuredly it was.

The Boston Sunday Globe:

ELSIE JANIS DELIGHTS A LARGE AUDIENCE

Recalled Many Times in Songs and Dances

Elsie Janis delighted a large audience, apparently composed wholly of her friends and admirers, when she appeared on the concert platform at Symphony Hall last night. IT WAS AN AUDIENCE WHICH HAD CLEARLY MADE UP ITS MIND TO BE ENTHUSIASTIC, WHETHER OR NO THERE WAS REASON FOR BEING SO. BUT THERE WAS AMPLE JUSTIFICATION FOR THE APPLAUSE WHICH RECALLED MISS JANIS TIME AND AGAIN AFTER EVERY ONE OF HER NUMBERS ON THE PROGRAM, AND WAS SO GENEROUS AND GENUINE THAT IT MUST HAVE MADE AN IMPRES-

SION EVEN ON THAT YOUNG WOMAN, SO USED TO THE PLAUDITS OF THE PUBLIC.

Miss Janis sang a group of character songs, did a little singing in French and Gallicized English, danced in various costumes, gave some of her inimitable imitations, and at the end of the performance, danced for a minute or two to the tune of a waltz in that graceful, feathery, perfect style which makes even the jaded eye sit up, look and listen—if the eye can perform all of those functions. And her dresses—they were beyond all the words which the masculine vocabulary has. The French costume—a wrap which seemed to be made up of delicate golden strings; long rows of glittering beads; something decorated with shining jewels on her head; garish feathers projecting from the back of her hair—that alone was worth going to see.

Miss Janis was assisted by Rudolph Bocho, violinist; Walter Verne, baritone, and Lester Hodges, accompanist. They, too, pleased the audience, and were compelled, doubtless with willing hands, to respond to encores whenever they played or sang.

New York World:

ELSIE JANIS' "BLUBS" TICKLE BIG AUDIENCE

Business With Lip Stick Rather Unusual in Concert, but "Goes Over Big."

"Every time I blub-b-b that way it musses up my lips." So saying, Miss Elsie Janis, known heretofore as singer, dancer, soldier and comedienne, leaned against the concert piano on the stage in Aeolian Hall yesterday afternoon and wielded the lip stick. She had just finished blubbing a Negro love song. It was rather unusual, this intimacy in the rarefied atmosphere of the place. Still Miss Janis had explained in the very beginning that there was really nothing concert about her excepting the hall itself.

There will be those who disagree with the young woman. INDEED, HER PERFORMANCE OF MIMICRY, DANCING AND SINGING YESTERDAY WAS SO THOROUGHLY DELIGHTFUL TO A LARGE AUDIENCE THAT SHE MUST HAVE REALIZED LATER SHE COULD GET ALONG QUITE DECENTLY WITHOUT APOLOGIES.

It was a tasteful, charming list of light musical numbers and impersonations in English, French, Italian and Broadway with which she carried down her audience time and again as she finished and disappeared between the great, black figured curtains.

There was all the grace and vigor of the Elsie Janis who in her time has made a great many musical comedies worth while and who threw her head in the air in the early days of the World War and sang her songs on the battlefield, close enough up for the Germans to hear.

IT WAS A BUBBLING, YOUTHFUL, IRRESISTIBLE ELSIE JANIS, ONE WHO HAD NEVER DONE FINER THINGS IN A LONG CAREER OF DISTINCTION. Probably the touching little ballad about an English girl who went through life singing her tra-la-la-le-la no matter what happened is one of the very best she has done.

The new concert star danced. She danced in Spanish, in French and in Irving Berlinish. She sang "Do It Again" with variations and an elderly lady in the audience gasped, "Do tell!" She joshed the young man violinist who accompanied her and she threw roses into the audience. She wore a couple of gowns that revealed her charms still further. And she had a good time. So did everybody else.

The work of her assistants, Mr. Verne, baritone, and Mr. Bocho, violinist, seemed worthy in every way.

Q. M.

The Sunday Herald, Boston:

ELSIE JANIS HAS PLEASING NUMBERS

Gives Concert Program of Songs and Dances By Philip Hale

Elsie Janis, assisted by Walter Verne, baritone, Rudolph Bocho, violinist, and Lester Hodges, pianist, gave a pleasing entertainment last night in Symphony Hall. Miss Janis prefaced her first group of songs by explaining—as if an explanation had been necessary—why she had undertaken concert work; not that she thought she sang better than before—"I hope I do not sing worse"—but since her adventures in France she wished to be in closer contact with spectators and hearers than it was possible when she was in a play.

She sang two groups of songs; she danced; she gave "Impressions," that is to say, imitations of popular stage folk. She necessarily was somewhat at a disadvantage on account of the size of the hall, for when she spoke she could hardly have been heard distinctly by those not near the stage; when she sang lightly, those sitting back must have lost some of the lines; her facial play, which was most expressive, must have in a measure lost its full value.

But even with this inevitable disadvantage, SHE FASCINATED THE AUDIENCE BY HER VERSATILITY, HER GRACE, HER ABILITY TO ACT IN SONG, HER UNFLAGGING HIGH SPIRITS AND GOOD HUMOR, AND BY OCCASIONAL SUGGESTIONS OF THE PATHETIC AND EVEN THE TRAGIC, AS IN THE SONGS OF THE COCKNEY GIRL AND HER SISTER OF MONTMARTRE. In these two songs she was dramatic in a simple but not the less irresistible manner. She was especially happy in her singing of rag and other songs as a French favorite of the cafe-chantant would sing them in broken English and then in French; most amusing in her French view of "I Am Wild About Harry."

HER PIQUANCY AND HER DAINTINESS WERE WITHOUT AFFECTATION, AS WAS HER OWN ENJOYMENT OF WHAT SHE WAS DOING. For her dances she gave one as a result of her "visit to Moscow," an Irish jig, and a ragtime dance. As for her imitations they have long been famous.

An agreeable feature of the entertainment was the good quality of those assisting her. Mr. Verne sang Nutting's "With You," Huhn's "Invictus" (W. E. Henley's poem); Wood's "A Brown Bird Singing" and Clarke's "Blind Ploughman." He added songs in response to the applause. His voice is a manly one, well schooled. Mr. Bocho played the Meditation from "Thais," Sarasate's "Zigeunerweisen," Schubert's "Ave Maria" as translated by Wilhelm, and Sarasate's "Caprice Basque." He has an agreeable tone and a technical proficiency that was not shown merely for pyrotechnical display. He, too, added to the program. Mr. Hodges accompanied admirably.

ANIS
Versatile Artist
by
CO, Violinist
Baritone
Accompanist

ment
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MUSICAL COURIER

Weekly Review of the World's Music

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NEW YORK NOVEMBER 22, 1923 No. 2276

Open season soon for Wagner lectures and lecturers.

No Radames, or Cavaradossi, or Edgardo, or Lohengrin is a hero to his valet.

The opera stars cannot understand how the football stars are able to do it without a press agent.

A prominent musical artist said that he did not like last week's issue of the MUSICAL COURIER, and added: "My name wasn't mentioned in it."

If music really is to be brought to the serious and constant attention of the rising generation, it should be handled in the comic illustrated section of the daily newspapers.

Speaking of reformers, as one often does these days, there are many persons who do not like string quartet concerts, but they have not yet organized to persecute those who do attend them.

Next to the smallest thing in the world is an electron. The smallest is an atom. And then comes that critic when you remind him of his predictions that Tschaiakowsky, Debussy, Strauss, Heifetz, and Galli-Curci would not last.

An interesting catalogue is that of Harold Reeves, London. Mr. Reeves is one of the few book sellers whose entire business is confined to music books, and his catalogue is crowded with a list of old, rare and interesting works, as well as recent books. Some of his early numbers date way back to the middle of the seventeenth century.

Hooray! Here comes an invitation from the New York Clef Club to join with the members in a Thanksgiving Eve jollification, "to be marked especially by the fraternal spirit." That is good news, for sometimes sad observers had begun to doubt whether there was such a thing among musicians, even though Aristotle declared long ago that the tonal art made its votaries sweet, harmonious, antiseptically pure, and so forth.

It looks very much as if public sympathy will be on the side of Mme. Galli-Curci in her controversy with the authorities of the Chicago Civic Opera. The prima donna wanted to begin her season on Monday, December 3, with Dinorah, one of her best roles, and then to sing Lakmé at her second appearance, the following Friday. The Chicago management insisted that she should sing them in reverse order, according to their prearranged schedule. It is hard for the outsider to believe that it would have made much difference had her wishes been acceded to; and

Messrs. Insull and Johnson would have escaped being called "rude and tactless" by the ordinarily gentle prima donna.

No questions will be answered by the MUSICAL COURIER Information Bureau unless the writers sign their names to the letters. Anonymous communications deserve no attention and will get none in this paper.

Pavlova, the incomparable, has been coming here for a good many years now, but it is just because she is and remains the incomparable that the present tour is turning out to be the most successful she has ever had. Long may she wave!—wave, if we may say so, those fascinating nether extremities that have no peers in the world.

Among the commercial crimes is the custom of certain companies who manufacture records, of taking off 25% for breakage before the composer's royalty is paid. If the actual breakage was anything like 25%, the companies would have to go out of business—which is, by the way, what several of them have done or threatened to do within the last year.

That usually gentle person and tolerant critic, Henry T. Finck, lashes himself into waves of fury whenever he writes about ultra-modern music. Of such a recent concert he wrote in his Evening Post department last Saturday: "Even those in sympathy with such a movement cannot assimilate and enjoy a Gargantuan feast of cacophonies extending over two hours or more. Does anybody ever go to a restaurant and order a six-course dinner made up mostly of mustard, horseradish, pepper, sage, capers, and limburger?"

Another tenor who had a voice of the superb and unique qualities of Beniamino Gigli would probably be content to let it go at that and reap the easy honors that would come to him by merely singing. But Gigli's reappearance at the Metropolitan last week as Andrea Chenier, one of the first roles which he sang here, proved that he is an artist of high aims and one who works hard to attain them. To the fine singing that he has always done, he has now added a talent for acting that is all too rare among operatic singers, especially those who are lucky enough to possess one of the great voices of the world.

The announcement on another page of this issue that Chaliapin will not sing in concerts here next season but, instead, will tour the country at the head of his own opera company, is of great interest. Though his concerts have been universally successful, it is in opera that Chaliapin is at his best—a best such as the operatic stage has rarely seen. Manager Hurok will send him out next year with a thoroughly adequate company. In every program he will appear in single scenes from the best known operas associated with his name, affording many communities that rarely have opera of any sort the opportunity to see one of the truly great operatic artists of all time in his best roles.

As a specimen of good taste in typography, it is quite a while since we have seen anything more attractive than the catalogue of the Cornish School, Seattle. It runs no less than sixty-one pages and gives an idea of the multifold activities of this art center of the Northwest. It is also good to know that through the personal interest and financial assistance of a few friends, the establishment of the Cornish School Foundation is being made possible. Miss Cornish has presented the School to this Foundation, but will continue as its director during her lifetime. The years of labor which she has put into the establishment of this unusual institute certainly should bring her at least the reward of seeing her purposes accomplished.

What city in the United States appropriates the most money for public music programs? New York? Philadelphia says no. According to a survey made by the Philadelphia Music League, the amount appropriated this year in its home city was \$99,179. New York comes second, with about \$95,000, and San Francisco third with \$40,000. The other cities named in the report are Chicago, Boston, Los Angeles and St. Louis. Chicago, it is stated, depends entirely on private subscription for its public music programs, the city appropriating no money at all for it. Boston appropriates \$15,000, St. Louis \$10,000 and Los Angeles \$3,000. Having given these figures national circulation by publication here, we await a number of letters protesting against their accuracy, all of which we shall refer to the Philadelphia Music League.

ENUNCIATION

Enunciation and pronunciation are not the same thing. If one substitutes cyar for car, as do some residents of the South, the pronunciation is obviously wrong; but the enunciation may be perfect. People who sing dialect use, of course, an incorrect pronunciation for almost every word—that is what dialect is—but their enunciation, to be effective at all, must be clear and incisive.

Perhaps the above will serve to clarify a misconception that appears to be widespread. It will also serve to explain away certain curious features of the whole present argument for and against the use of English in song.

Strange to say, many people seem to feel that proper enunciation is only necessary when the singer uses our own language, the assumption being that so few of the audience will understand Italian, German, French, Russian and other foreign tongues that the singer might just as well be singing an unbroken succession of vowel sounds as real words.

But this is not the case. True, whether the foreign words are real words or imaginary words matters not in the least; but they must be succinct combinations of consonant and vowel sounds. They must sound like words, but Volopuk or Jabberwook will be perfectly satisfactory, though we may understand neither.

Why words, real or imitation, are demanded is a question to which we do not know the answer. Possibly the answer is one of psychology, habit, expectation, the age-long association of song with meaning, of speech with words expressing some thought. But that, after all, need not concern us. We have only, at present, to recognize the fact that there is a popular demand for words, for sense, in song texts. Let it go at that!

Then it follows, also for psychological reasons no doubt, that the vigorous, incisive enunciation of words will be by all of us instantly recognized as an evidence of the fact that the speaker, or singer, has "something to say," a definite opinion or emotion.

That is true in life as it is true in song. A man or woman who has a message to give to us, a message of the truth of which they are themselves convinced, and which they consider of such importance or beauty that they are supremely desirous of delivering it to us, of convincing us as they are convinced, or persuading us to receive this truth, to agree with them,—such a message under such circumstances will not be delivered in the languid tones of irresolution, sluggish, dull, lifeless, unimpressive.

In other words, if we have something to say we say it, and we say it as if we meant it. And, in life as in song, if we mean it we will say it with clear, vigorous, incisive enunciation, with strength, energy and vigor. And the public will fully realize whether or not we are doing that, even if we sing a language unknown to them. True, they will get more of it if they know what we mean, for they will be simultaneously impressed by the music and the mental picture the words convey. But, even in foreign tongues, we know whether a man is speaking in such a manner that he means what he says and is aroused to the pitch of desire to say it to such an extent that he is not afraid to say it, not restrained by any feelings of weakness, or embarrassment, or fear.

Singers, singing teachers and students would do well to develop a real appreciation of these facts, and, especially in America, strive to attain force in the expression of their meaning (if they have any). American students are undoubtedly hampered and confused by this language propaganda, the endless arguments pro and con, none of which take into consideration the facts here outlined. The student should look well within himself to discover what he has to say with every song he sings, and should then train himself thoroughly in the habit of putting it over as if he meant it.

This, however, does not mean "mouthing" or ranting, or any form of exaggeration. It means clear, distinct, incisive enunciation—that and nothing else. The greatness of Sarah Bernhardt lay chiefly in the wonder of her speech and her perfect placidity. She never threw herself around, but was able to express every shade of emotion by her voice alone.

So can the singer. And the first step towards it is perfect enunciation.

"THE DECLINE OF THE BALLAD"

One of the institutions of musical London is to be no more. The Saturday afternoon Chappell Ballad Concerts in great Albert Hall are to metamorphose themselves into something that is to be called Popular Concerts. "Messrs. Chappell feel that the taste of the public has advanced sufficiently for the old form of ballad concert to be somewhat obsolete," says the announcement; and after quoting this, the Musical News and Herald (London) comments:

The ballad had its day because people wanted to be entertained in their own homes, and for that purpose something had to be provided that the girls could sing, with an accompaniment that mother could play. Genuine human emotion was not needed. Boys who worked at a desk all day loved to imagine themselves as warriors bold or even dying alone (in diving costume) in the depths of the sea. Girls tired of daily work or pleasure loved to imagine themselves being sung to sleep as the shadows fell. Any sort of romantic emotion that could be imagined as transferred to the liver of a drab life was enough. The need is still felt, but it can be satisfied equally well by the gramophone or the wireless concert, and these will more and more fill the need for recreative music in the home. Will this kill the market for serious songs? We are inclined to think not, and our belief is, we understand, borne out by the experience of publishers. The serious song was always sung by fewer singers than the ballad. It did not appeal to the class we have described. It was less romantic, but more human, and it appealed only to those amateurs who had a certain degree of artistry, and a need for emotional self-expression (a quite different thing from the sentimental self-transference of emotion needed by people leading a life starved of experience).

These people will still sing and will need more and more songs, provided they are songs worth singing. But the ballad will die unwept, unhonored and, let us hope, unsung.

We should like to wager a small amount that the ballad will not die "unwept, unhonored and unsung"—at least not yet. The ballad is a perfectly legitimate form of music. There are bad ballads, many of them, but on the other hand there are good ballads—ballads in which the lyric has a distinct poetical value and in which the popular tune and its accompaniment is fashioned by the hand of a real musician. A few bad ballads have made tremendous hits, it is true, but as a rule the public has taken only to those which are recognized as the best of their kind.

It may be that the ballad is dying rapidly in England. If anything could kill it it would be the way it has been handled at these ballad concerts, the programs of which have consisted of at least two dozen of them, sung one after another by four and five different favorite artists, each contributing a group of five or six; but when one recalls successes that have been made in the last few years by a half dozen ballad titles that readily come to mind, and reflects on the continued and steady sale of songs like The Rosary and O, Promise Me (camouflaged ballads, and very little camouflaged at that), one is convinced that the ballad is not dying.

It is, however, changing its form, for the present day ballad to be a success cannot be so silly in words nor so banal in tune as those which won success ten, fifteen or twenty years ago. The ballad has developed and will continue to develop as all other forms of music are doing. And the fact cannot be overlooked that it is a legitimate art-form in music and one that possesses more inherent vitality than a great many of the more pretentious things.

PENNY WISE

There have been rumors afloat for some months that the Metropolitan Opera House had determined, by taking thought, to add a cubic to the stature of its seating capacity. Though no definite plans have been decided upon, it is probable that part of the interior arrangements will be altered so as to add a little more than one hundred seats in the orchestra and perhaps a thousand medium-priced seats in the upper parts of the house. Any such plan strikes one as a mere compromise and makeshift. It seems peculiar on the part of the extremely wealthy gentlemen who are behind the Metropolitan forces—both real estate and operative—to be perfectly willing to spend money in patching up the auditorium so that it will bring them a decided increase at the box office, but, on the other hand, to show no disposition to spend anything behind the curtain in modernizing the stage and its equipment, both of which are so old-fashioned that all technical workers are under constant and serious handicap. Probably it would be impracticable to build a modern stage into the ugly old Broadway house. A new Metropolitan Opera House is bound to come eventually—why not now?

BEHYMER REJOICES

L. E. Behymer, Pacific Coast manager, writes that his season has started with a boom and promises to be the greatest ever. His El Paso series opened with Alda and Terts in joint recital to a capacity audience. The same artists played Los Angeles also to a capacity audience. Mary Garden sang to two capacity

audiences in Los Angeles, and in the same week in San Diego. Behymer reports that his season ticket sale is \$1,500 or \$2,000 better than ever before and "unless I have several cancellations this year, the end of the season should be one of rejoicing." Queena Mario opened the Behymer Course in Hollywood October 25 and the one in Fresno, October 26, to sold out houses.

Mr. Behymer encloses one of his folders, the cover of which is decorated with pictures of Charles Hackett, De Gogorza, Zimbalist, Galli-Curci, Gabrilowitsch, Anna Case, Pavlowa, Leginska, Alda, Garden, McCormack, Schumann Heink, the Ukrainian Chorus. In the inside of the folder are cuts of Schipa; Kochanski, Vecsey, Rubinstein, Chaliapin, the Duncan Dancers, Jeanne Gordon, Bauer and Gerardy. It looks as if Behymer was giving the Pacific Coast pretty much the same winter's program as is enjoyed in the East.

THE EMANCIPATION OF SINGERS

In a little article by Esther Walrath Lash, which appeared October 18, page 53, an interchange of words caused Miss Nash to refer to the "Emancipation of Singers" instead of to the "Enunciation of Singers" as one of the much discussed subjects of the day, and Miss Nash writes in to ask a correction, which is gladly made, with apologies. However, "Emancipation" is not bad at all. There are a lot of singers, American singers, who feel that if they could be emancipated (from the prejudice against Americans) they would immediately climb to the top where they, in their own opinions at least, belong. But between emancipation and enunciation we would unhesitatingly vote for the latter. We find it increasingly difficult to believe in this restraining prejudice, and we cannot but believe that if American singers would sing American so that Americans could really (and easily) understand every word of their songs, they would cease to be on the unsought list. So many American singers already have proved this to be the case that we are convinced of the truth of it. If there is supremely beautiful voice, enunciation may be of little importance, but some of the greatest singers of the day, both native and foreign, have less voice than art, and enunciation is a large part of the vocal art, and is becoming more so every day in the estimation of the public, which is surfeited with "sweet" song. Enunciation spells emancipation.

WHITEHILL, AMERICAN

While the executive board of the National Federation of Music Clubs meets in solemn conclave at the Great Northern Hotel and discusses, with many pros and cons, the seemingly difficult questions of What Is an American? and What Is a Musician? one eminent American, native born, is putting the American musician on the map not only in America but in Europe as well. Clarence Whitehill is known to every opera goer and every music lover in America and in Europe. He is American, without question or argument, because he was born in America—in Iowa, to be exact. And he has proved that the born American can become a musician and artist of the highest type, notwithstanding the many who claim that we are so unmusical that such a thing cannot be.

Mr. Whitehill celebrated his birthday on November 5 by an unforgettable interpretation of the difficult role of Athanael in Thais, and a few days later immortalized himself by a perfect production of Hans Sachs in Die Meistersinger, which he sang and acted in a manner that would have delighted the heart of the great Wagner as it delighted the Metropolitan Opera House audience. American auditors were proud of this great American, and if the N. F. M. C. wants answers to its puzzling questions, they need only look to Mr. Whitehill to find them.

STUDY AT HOME!

A correspondent writes that "There are many courses in piano instruction by correspondence available, according to the advertisements, but to the uninitiated they are more or less alike. Would you be kind enough to recommend to me a course, or courses, established, and satisfactory to the user?"

Our advice is, that on general principles we would think it far better to take piano lessons from someone who could be near enough to hear and correct one's mistakes. It is difficult to imagine how any one could get any idea from a distance as to what the pupil was doing, what mistakes he was making, or in fact anything at all about it. Correspondence courses may be all right—we know nothing whatever about them. But we would personally prefer to have the teacher sit beside the piano and correct our errors. Perhaps the wireless method might be called to aid of the correspondence school when sending sets become the property of the average student.

In the meantime it might be well for the student to patronize home markets and the local teacher.

N. F. M. C.

The Department of American Music of the N. F. M. C., Mrs. Edgar Stillman Kelley chairman, announces that an opera company is being formed to produce American opera with American singers and with the use of a local chorus in each city where the opera is given. Details are not forthcoming, but it is known that the first opera to be given will be Castle Agrazant, by Ralph Lyford. It will be recalled that the Opera in Our Language Foundation selected two operas for performance several years ago. The two were Castle Agrazant by Lyford and The Echo by Frank Patterson. The Echo was published by G. Schirmer, Inc., at the expense of the Opera in Our Language Foundation. Now one of these two operas is to be performed. We wonder what is to become of the other?

A note in the N. F. M. C. November bulletin says: "Let it be said again that the N. F. M. C. considers all musicians American who have become American citizens—and welcomes all such to its ranks."

Good! (though all people do not agree). But further down in the same bulletin, in the list of music to be used in the Dallas (Texas) Music Memory Contest, the nationalities of certain composers are given as follows: "Victor Herbert, American—Grainger, Australian."

If naturalized American composers are "American" composers, and if naturalized American artists are "American" artists, then America is already the greatest country in the world, musically, and the N. F. M. C. might as well cease its efforts in behalf of American music. But there are some people, even in the Federation, who realize that Grainger is Australian, even if he is an American citizen. In claiming him for ourselves we do an injustice to Australia, and in claiming Herbert we do an injustice to Ireland. It is, at least, worth thinking about.

The Federation announces again a whole series of prizes: \$500 for a symphonic poem; \$350 for a cantata for women's voices; \$200 for a trio for violin, cello and piano; \$200 for a children's chorus; \$100 for a song; \$100 for a Federation Ode; \$100 for a church anthem; \$100 for a harp solo; \$100 for a cello solo; \$100 for a composition for juniors.

At this writing the Federation Executive Board is meeting at the Great Northern Hotel, New York, and it is reported that exciting things are happening, but nothing has as yet been issued for publication. It is a great work and the future of American music largely depends upon it. The good wishes of the MUSICAL COURIER are with every one of the Federated Clubs and every member of every club. Let the good work go on!

FOREIGN FOLK SONG

It may be that many of these foreign folk songs which have been so much the rage for song recital programs the last few years sound better and more important because they are not understood. There is the story of a Gaelic folk song told by E. Somerville in her book, Wheel-Tracks. She asked a school teacher in Ireland what the doleful dirge sung by her children meant. "Well," replied the teacher, "'tis a song that's sung at funerals and it's lamenting that there's only buttermilk to drink and not whiskey." Which reminds us to remark what drivelsome folk songs are, both words and music. Take Robin Adair for instance, which impressed us with its worthlessness once more on a recent evening, though it was beautifully sung. It is a tenth rate tune. Does such a feeble conglomeration of notes attain sanctity and value with age? It would seem so, or else Robin Adair—which is only one example a bit more glaring than most—would have died many years ago.

STORIES OF AMERICA'S SONGS

The Committee on People's Songs has been greatly encouraged by its first year's work, and has received endorsement recently from the Recreation Congress meeting at Springfield, Ill. This approval will be valuable to the Committee on People's Songs as it will stimulate the committee to further effort.

The Committee on People's Songs is just issuing a bulletin entitled Stories of America's Songs, compiled by the secretary of the committee and issued by Community Service. This bulletin is available to the general public at 25 cents. The address of the Community Service is 315 Fourth Avenue, New York, and those interested will do well to send a letter to the secretary asking for further information on the subject of the activity of this excellent organization.

VARIATIONS

By the Editor-in-Chief

Of the matutinal music critics of New York, only Lawrence Gilman and William J. Henderson mentioned the doubtless trifling fact that the libretto of Mascagni's "L'Amico Fritz" (revived at the Metropolitan Opera House last Wednesday) is derived from the long famous play, "L'Ami Fritz," by Erckmann-Chatrian. Neither the official libretto sold in the lobby nor the house-program of the evening, had any mention of Erckmann-Chatrian, but gave the name of P. Suardon as the creator of the book. What is a mere author, anyway, especially in opera? Erckmann and Chatrian were in their day as famous a pair of collaborators as Gilbert and Sullivan, Verdi and Boito, Belasco and De Mille, Tom and Jerry, Park and Tilford. Living in Alsace-Lorraine, Erckmann and Chatrian wrote books and plays about the people they knew best, the peasants of those provinces. Perhaps the most celebrated of their productions was "The Polish Jew," heard here as an opera several seasons ago, but even better established as "The Bells," the drama that furnished Henry Irving with one of his best roles.

The music of "L'Amico Fritz" is linked sweetness long drawn out, but so is the libretto, which naturally enough cannot make use, except in the sketchiest way, of the sly humor and kindly philosophies which in the original play underlie all the dialogue of Rabbi David, the real protagonist of the story. There is no suspense whatsoever in the action of the Suardon libretto. The end of the tale occurs at its beginning, Celtically speaking, for everyone guesses the ultimate outcome ten minutes after the curtain goes up. Thereafter the incidents drag along slowly and simply. So does Mascagni's muse, most appropriately. Not that it is bad or unmelodious music. It has plenty of tunefulness, and the scoring is resourceful and delicate. But there is too much mere prettiness, too much unrelieved lyricism. There should have been at least one murder in the piece if only to give the orchestra a chance to roar by way of contrast. Our opera audiences feel strange and uneasy when the final curtain descends and there is no need for an undertaker, or at the very least, for an ambulance.

Husbands of prima donnas have had so much ridicule poked at them that the reverse of the picture ought to be shown when it occurs all too rarely. This is from the Morning Telegraph of November 9: "Madame Sylva says she came home from Europe because her husband ordered her to do so. And yet there are persons who believe a prima donna has no boss."

Dear Variations:

The following struck me as possibly deserving of your attention:
A fair pupil said to me the other day: "I'm not in good voice today. I went horseback riding yesterday and got a sore throat."

Without missing a note of the arpeggio I was playing for her, I replied: "I got sore myself riding horseback yesterday—but not in the throat."

The silence was intense.

Sincerely,

ALEXIS H. BAAS.

There is to be a series of "parlor lectures" on music this winter in the homes of various New York fashionables. What will some of them be thinking (if at all) after they stagger forth from the January 5 lecture (to be delivered by Kurt Schindler at Mrs. Payne Whitney's) on the subject of Stravinsky, Falla, Bartok, and Pizzetti?

Philip Hale reports that in Boston the film version of Bluebeard's Eighth Wife was announced by a local theater as "a very fine drama of love, passion and superb gowns worn by Miss Swanson."

At forty an artist realizes how little he knew at thirty and how much he thought he knew at twenty.

What with De Pachmann's Chopin program of last Friday, and Josef Hofmann's of next Saturday, it begins to look as though the gifted Polish tone poet is coming into his own at last.

De Pachmann's silence and dignified demeanor at his latest recital were somewhat disappointing to a large number of his auditors who were on hand to hear the pianist's much advertised platform speeches and to witness his lively pantomimic contributions. No doubt De Pachmann's subdued manner came in consequence of the scolding some of the newspapers gave him after his opening

recital here. He does not seem quite natural when he fails to become conversationally intimate with his listeners, and his piano playing is no better because of his reticence. De Pachmann should go on making public speechlets and clowning amiably between his numbers. It is expected of him and many of his patrons buy tickets on that account. We rather sympathized with the young person who said to her escort after the second group on the program: "Is that all he does, just play the piano?"

J. P. F. communicates indignantly and intrepidly:
New York, November 10, 1923.

Dear Variations:

Someone asked me if I knew about Wanda Landowska, the harpsichordist, but I told 'em I don't believe in any of them gold durned new-fangled doctors. I tried an osteopath and a chiropractor once each, and blamed near got my ribs broke and my neck twisted off. Me for good old-fashioned molasses and sulphur, castor oil, and Sloan's Liniment. No, siree, no harpsichordist for me.

"Knowing your fondness for light reading," advises C. E., "I would suggest your perusing the Edison Electric Illumination Catalogue. Another screamingly funny volume is William Foster's The English Factories in India (Oxford Press)."

At the "Samson and Delilah" performance of last Friday, when the shorn hero rushed from his lady's house, S. D. remarked innocently: "He's had his hair bobbed."

City Chamberlain Philip J. Berolzheimer, an ardent music-lover, also is head of the great Eagle Lead Pencil Company. Someone complained to him last week: "Musicians do not pay for concert or opera tickets." The Chamberlain took the speaker off his feet by responding: "Why should they? Do I pay for lead pencils?"

Musicians as well as merchants might peruse with profit this paragraph from Roy K. Moulton's ebullient column in the Mail (November 10):

A man wakes up in the morning after sleeping under an advertised mattress; pulls off advertised pajamas; takes a bath in an advertised tub; shaves with an advertised razor; washes with advertised soap; powders his face with advertised powder; dons advertised underwear, hose, shirt, collar, shoes, suit, handkerchief; sits down to a breakfast of advertised cereal; drinks a cup of advertised coffee; puts on an advertised hat; lights an advertised cigar; rides to his office in an advertised auto on advertised tires; then he refuses to advertise on the ground that advertising doesn't pay.

When the head of the San Carlo Opera Company sent in his name to a friend at the Lambs' Club, the page wrote on the card: "Mr. Gallow." It was shown to the impresario and he scribbled under it: "Opera Executed at Popular Prices."

And apropos, Lawrence Gilman, musical dictator of the Tribune, alludes whimsically to the gallery of professional critics at the Metropolitan, as "Murderers' Row." The late Huneker dubbed them the "chain gang." What the artists call them shall be kept a dark secret for purposes of public safety.

An advertisement like this shows a welcome advance in our tonal life: "Duncan Dancers; program will include music by Chopin, Gluck, Schubert, Tschaiowsky, and others."

Victor Herbert admits that he has earned a vast fortune, but denies indignantly that he held on to it. "A man who does not spend money," he declared to Andres de Seguro, "does not deserve to get it." When Herbert went on to say that he had received several millions in royalties on his musical comedies, De Seguro's monocle stayed in his eye only with the greatest difficulty.

Claire MacDonald, ex-musical person, now has opened a shop at No. 3 Charles Street, where she believes in selling a mixture of food for brain and body. At any rate, her stock consists of books, pictures, canned fruits, and sweets, an assortment that should appeal literally to tastes of every variety. We are waiting impatiently for our mail order of canned grapefruit.

There are thirty-six major concerts and opera performances in New York this week. It is enough, oh Lord, as Louis Graveure was scheduled to sing at the Elijah production in Carnegie Hall last evening.

There would be no great loss to Meistersinger or to music in general, if, among other things, the

orchestral prelude to the third act were omitted from the performance. It is a lovely piece of writing but it consists of material heard throughout the entire opera and adds nothing in the way of suspense or illustration. The repeated lessons in rhyming and composing given to Walther also might be shortened considerably with much profit to the listener as they are repetitious and therefore somewhat tedious toward the end. That part of the text is interesting in full only when read away from the opera-house, but not when offered as vocal conversation. After these words of advice we are prepared for the blows of the Wagnerian Ku Klux Klan.

Rosenkavalier is another work that could stand liberal trimming, for, like Meistersinger, it regurgitates its musical material without stint. Not that the Rosenkavalier score isn't beautiful throughout, for it contains as lovely lyrical pages as anything in the entire range of operatic music. It is not necessary, however, from the standpoint of the auditor, to set in song every thought of the characters and to portray in the orchestra their nearly every movement. One understands, of course, that it is difficult for a composer to stop once the process of musical creation is in full flow, but that is all the more reason why some cool, critical, impartial, and competent judge should sift the essential from the superfluous and bring overlong scores within the confines of reasonable length. The marvelous trio at the end of Rosenkavalier—and it was sung ravishly by Mmes. Jeritz, Rethberg, and Easton—usually is addressed to many empty seats whose occupants felt that they had been away from home too long.

Joseph Hofmann would be the first to admit that he does not consider himself an Adonis, but that is no reason why he should allow his name to be affixed to the poster of the grim visaged gunman which adorns the Seventh Avenue facade of Carnegie Hill. Surely Josef looks better than that. Where is the habitual merry twinkle of his eye, the mouth with the twisted little smile, and the imperishable Hofmann dimple in the chin?

One gets especially impatient with persons who cannot seem to enjoy a piece of music unless a story or "program" accompanies it. If a work is meant to have a "program," that is usually supplied by the composer; if it is absolute music it cannot be pinned down to any one meaning, for each and every listener hears differently from the others and is differently affected by the music. Ask a roomful of people to explain what emotion, scene, play, picture, or story prompted Chopin's G minor ballade, and note the wide variety of the answers. Is it necessary to know anything about the ballade in order to understand it as music? We think not. A truly musical person does not insist upon knowing the nature of the creational urge that brought about any specific composition. Much of the best music ever written was not prompted by anything in particular except the desire to compose. A playwright often writes an entire drama around a single scene, and in the same way a composer frequently conceives a detached musical phrase, and gradually writes the context and determines its form as he proceeds. Beethoven's notebooks show how he composed his symphonies, for instance. Sometimes, after he got through molding and changing a theme or a harmony, it bore no possible resemblance or relation to the original conception, and the whole process was merely one of skillful craftsmanship and musical mechanics.

Then, too, we have in music the one whom the poet alludes to, as

"The bookful blockhead, ignorantly read,
With loads of learned lumber in his head."

To say nothing of the other type, who like Disraeli's Mr. Kremlin, "have only one idea, and that is wrong."

Some of the artists are worrying because of the possibility of war in Europe next summer. In that event the artists would have to remain in America, a dreadful thing to contemplate. The calamity always is worse for Europe, however, when the American dollar is compelled to pass its summers at home.

Some of us practical music reviewers are soliloquizing as follows at present: "Shall I continue to pound ultra-modern music or turn lecturer and expound it? Is the public sufficiently interested now to pay for having ultra-modern music explained to them? Why not write a series of magazine articles about it? But then, am I quite sure that the stuff is not really disliked by the majority of listeners? What to do, then? Let me see. A series of jere-

miads called 'The Asphyxiation of Art,' giving the newest composers fits, or a book entitled 'The Morning of Art; Ultra-Modern Music and Its Geniuses; How to Understand the Ugly in Terms of Beauty'. I am indeed facing a crisis. Well, meanwhile I'll take a swallow or two of old Scotch. It may give me some new thoughts. . . . Here's to myself, and none more precious," (gurgles, gurgles, gurgles).

"Music is soul," says a middle-Western weekly. The secret is out at last.

Was it Deems Taylor who said last week that "a great deal of Bridge is being played in New York?"

Not only Bridge, but also every other English composer heard here so far this season, has more than held his own no matter with whom they have been programmed. These English fellows are musicians through and through and have proved to us that there is good reason for all the pother overseas concerning their works. If we don't watch out, England will produce its Beethoven or Wagner before we have ours.

While considering the national aspects of music, it might be suggested that France tried forbidding the performance of music in Germany. That might result in the payment of reparations but at any rate it would prove whether the average Teuton really

needs a regular diet of Bach fugues, Brahms symphonies, and Mozart string quartets, or whether it only appears so to the rest of the world.

Soon King Tut's tomb will be opened and we may then discover the identity of the composer of "Koochee-Koochee," so that his memory may be honored with a suitable monument.

Our own World Crisis each morning is whether we shall have time on the way to our office to read every line by F. P. A., Deems Taylor and Heywood Brown.

The Swedish ballet, says the Tribune, aims to express modern life. Should such an exhibition be permitted on our stage?

Thursday is Thanksgiving Day. We shall give thanks because no Mahler symphony has been done here this season as yet.

The Philadelphia Orchestra, the Flonzaley Quartet, and Battling Siki all appeared last Tuesday evening. It was a terrible problem.

Willie (at Philharmonic concert testily): "I'm always hearing The Afternoon of a Faun. For heaven's sake, what did he do with his evenings?"

LEONARD LIEBLING.

CHICAGO OPERA

(Continued from page 6)

ciently to detract from his poetical and youthful appearance. As he always wears the cloak of a prince with the nonchalance of a nobleman, and was again dressed elegantly, his Leopold came close to perfection. Then Minghetti sang the part with great assurance and committed no musical errors throughout the evening and his certainty made his performance most enjoyable, and as such was justly rewarded by the public. The smaller parts were well taken and the ballet proved itself once again a very negligent quantity among the personnel of the company.

As stated at the beginning of this review, a great part of the success of the night was due Panizza, who knows well the Halevy score. He read it with that musical intelligence manifested throughout last season in most operas entrusted to his care. There will be a Raisa night in Chicago, as well as a Marshall night this season.

MEFISTOFELE, NOVEMBER 14.

The first performance this season of Mefistofele with Feodor Chaliapin in the title rôle was a capital one—far more interesting than those of last season. Chaliapin, as Mefistofele, is a giant and one well understands now his great vogue and the unique place this artist occupies on the operatic stage. First of all, Chaliapin is a big personality. He knows all the secrets of the theater. He makes effects where another artist would pass unseen. He is a creator and not an imitator. Such an artist cannot be discussed or even criticised. He must be accepted, even though oftentimes you differ with him on many points, but then you remember that he is Chaliapin and only a Chaliapin could speak his lines at times instead of singing them and by so doing make them twice as impressive as if he had given tones of greatest purity and most extraordinary volume. Watching Chaliapin attentively throughout the opera one felt refreshed, as art, after all, wins out, and Chaliapin is an artist to his finger tips. Vocally, he was, on this occasion, in fine fettle and this probably stimulated him to give of his very best from a histrionic standpoint. He was completely at ease; being sure of himself vocally, he made his interpretation of the part much more impressive than at any time last season. It was the performance of a master and one long to be remembered for its perfection.

Edith Mason made the hit of her American career as Margaret, a rôle in which she had enthused the public last season, but in which on this occasion she so thrilled her auditors as to compel them to react completely in her favor and to win definitely the high place which her art long ago deserved. After the Prison Scene, which she sang magnificently, she was recalled alone before the curtain six times, and then the steel one was lowered, but the audience, instead of enjoying a few minutes intermission, continued to applaud and finally the steel curtain once again was raised and Mason re-appeared with tears in her eyes. Throwing kisses to an audience that has finally recognized in her one of the biggest stars in the company, she said "Thanks, thanks," and all her physiognomy reflected her inner emotion.

Giulio Crimi was Faust. First of all, he dressed the part beautifully, and acted it with intelligence. Crimi was taken to account last year by this reporter for his poor costuming of some rôles and especially for his sort of sluggishness and as a true artist, Crimi accepted the criticism and has benefitted by same. He has removed all the blemishes that marred his performances last season. His costumes were beautiful, his carriage noble, his walk springy, and he really made a handsome figure, and though he had not sung the rôle here previously and was, naturally, a little nervous, he gave a good account of himself and shared in a large measure in the success of the night. Maria Claessens was excellent as Martha and Cyrena Van Gordon, who essayed for the first time the rôle of Helen, was not only a vision, but as beautiful a creature as Helen of Troy could have been. A delight to the eye, Miss Van Gordon showed that her attractions were multiplied, as she sang the music beautifully, with voluminous tones of suave quality, luscious in all registers and well suited to make the part as lovely vocally as visually.

This year the ballet is so poor that it could be altogether eliminated. With but a few exceptions, the ballerines seem to be novices in the terpsichorean art. The Auditorium Theater, while harboring such an organization as the Chicago Civic Opera Company, cannot and should not per-

mit girls from a dancing school to appear on its stage as full fledged professionals. The dances so far this season have been nearly always the same in every opera. No new steps have been thought of, always the same easy ones—waltzing badly and skipping around the ring is all those girls so far have done, displaying poor technique. Some of them are not even steady on their feet; they tumble too often to please at least one spectator, who, though not an expert in this department, is sufficiently versed in it to call the ballet-master to account.

Last, but not least, must be mentioned Giorgio Polacco, who, with his orchestra, was responsible in a large measure for the enthusiastic reception Boito's Mefistofele received on this occasion. Polacco directed as though inspired and indeed that state of mind on his part was reflected not only in the playing of the score by his orchestra, but also in the singing of the principals and chorists. Polacco conducted *con amore*, with that feeling for theatrical effects that makes an audience sit up and take notice, with that impetuosity that flies toward victory and without any mishaps, and there are many obstacles in the Boito score—tricky entrances, sudden diminuendos, and as abrupt crescendos—but Polacco's magic baton fears no pitfalls and the result spoke volumes for the musical equilibrium of the musical director of the Chicago Civic Opera Company. His reading of the score was not only illuminating, but it was also most interesting and made the opera devoid of all tiresomeness. From beginning to end, the score proved interesting and all its vitality, dramatic conception, as well as poetical side, were so well revealed as to

I SEE THAT

Galli-Curci states that she will not sing with the Chicago Opera next season.

Hans Kindler is to give a cello recital in Pittsburgh, Pa., on December 5.

A new mixed vocal quartet has just been formed under the name of The New York Oratorio Quartet.

Herman Epstein has arranged a series of five lecture-recitals on Wagner's Ring of the Nibelungen.

Mieczyslaw Münz scored a tremendous success at his Chicago recital on November 11.

Frederick Gunster will introduce his Negro Spiritual special costume feature at the Mozart Society's musicale on December 1.

Clyde Burrows is singing Nichavo with success.

Mina Elman, sister of Mischa, has been added to the faculty of the New York College of Music.

Elsa Foerster, American prima donna, won critical praise at the Düsseldorf Opera.

Ignatz Waghalter is making a grand opera of Sacra-mouché.

Richard Crooks will be soloist in Liszt's difficult Psalm XIII in Reading on December 20.

James Wolf, Samuel Margolis artist, made a successful debut at the Metropolitan as the King in Aida.

Frederic Freemantel will give an all-Beethoven program at Aeolian Hall on December 1.

Mme. Cahier has sung the solo contralto part in Mahler's Lied von der Erde sixty-eight times.

William Thorner is particularly interested in aspiring young talents.

Anna Jago, pupil of Estelle Lieblich, has been winning success in light opera.

Maxim Karolik, Russian tenor, has been engaged by the Chicago Opera for this season.

Owing to a revision in Paderewski's engagements he will not play in New York December 6 and 7.

Gray-Lhevinne has been having success giving children's concerts.

Arthur Hackett is appearing three times this month with the Minneapolis Orchestra and twice with the New York Oratorio Society.

Nyiregyhazi will assist Valentino in deciding upon "the most beautiful girl in America."

Werner Josten will teach in New York from December 18 to January 7.

The Seattle Civic Symphony Orchestra has been reorganized.

The Musicians' Club of New York will hold a bazaar in their club rooms on December 5, 6 and 7.

make the score an open book even to the layman. It was a big night for all concerned and one that reflected glory on the Chicago Civic Opera Company.

SAMSON AND DELILAH, NOVEMBER 15.

The second performance of Samson brought forth the same efficient cast, with Anseau, Homer and Formichi in the leading parts. Panizza conducted.

MEFISTOFELE, NOVEMBER 17 (MATINEE)

The second performance of Mefistofele was given with practically the same cast heard earlier in the week, the lone change being in the part of Faust, restored to Minghetti, who had won big success in it last year and who was replaced in the rôle on the first evening by Crimi. This performance was not heard by this reviewer.

IL TROVATORE, NOVEMBER 17.

The first week came to a happy conclusion with the first performance this season of Il Trovatore with a star cast headed by Rosa Raisa, Crimi, Rimini and Van Gordon. The review of this performance is deferred until next week.

RENE DEVRIER.

WITH PLEASURE!

To the MUSICAL COURIER:

The annual competition for the Prize of Rome in musical composition is an event of national interest, and the American Academy in Rome is seeking the best talent in the country to enter that contest. To assist the academy in this worthy enterprise, will you please publish the following announcement in an early number of your valued journal? It would also be esteemed as a favor if you would bring this opportunity to the attention of any qualified composer of your acquaintance. For this service I thank you in advance in the name of the Academy.

ROSCOE GUERNSEY, Executive Secretary.

PRIZE OF ROME IN MUSICAL COMPOSITION.

The American Academy in Rome has announced its fourth annual competition for a Fellowship in musical composition. This Prix de Rome, which is to be known this year as the Frederic A. Juilliard Fellowship, is open to unmarried men who are citizens of the United States. Candidates must file with the Secretary of the Academy, not later than April 1, two compositions, one either for orchestra alone, or in combination with a solo instrument, and one for string quartet or for some ensemble combination such as a sonata for violin and piano, a trio for violin, cello and pianoforte, or possibly for some less usual combination of chamber instruments. The compositions must show facility in handling larger instrumental forms, such as the sonata-form or free modifications of it. A sonata for pianoforte or a fugue of large dimensions will be accepted, but songs and short pianoforte pieces will not be considered.

The winner will have the privilege of a studio and three years' residence at the Academy in Rome, with opportunity for six months' travel each year to the various musical centers of Europe. He will receive an annual stipend of \$1,000 and an allowance not to exceed \$1,000 a year for traveling expenses.

Manuscripts should bear, not the name of the composer, but a pseudonym. Circular giving further detailed information, and an application blank may be obtained from Roscoe Guernsey, executive secretary, American Academy in Rome, 101 Park Avenue, New York City.

Paula May Schmoeger

Paula May Schmoeger, the little daughter of Marcella (Reiners) Schmoeger and Alvin L. Schmoeger, treasurer and general manager of the MUSICAL COURIER, died at 7 o'clock Tuesday evening, November 20 at the Lutheran Hospital, New York, after an illness of less than two days. She was born in Brooklyn, July 28, 1918.

Funeral services will be held this (Thursday) evening at 8:30 at the residence of the parents, 301 West Ninety-first Street, New York.

Emmy Krueger has cut short her European engagements and will sail for America in January.

Rafaelo Diaz, of the Metropolitan Opera Company, has won success with Minette Hirst's song, What Is Life?

The music manuscript entitled Algalala, lost in a taxi in New York, has not been found.

The Cincinnati Conservatory of Music held its first annual frolic on November 16.

The Boston Symphony Orchestra announces an average annual deficit of \$95,000 and appeals for support.

Mr. and Mrs. Lazar Samoiloff gave a reception in honor of Thalia Sabanieva and Miguel Fleta.

Harry and Arthur Culbertson have opened an office in Portland, Ore., with Lee C. H. Orbach as manager.

The Zuro Opera Company will give a condensed version of Faust at the Rivoli the week of November 25.

Lisa Roma is booked for twenty-five engagements with the Little Symphony Orchestra of Kansas City.

The Longy School of Music of Boston has opened a branch in Providence.

Eighty per cent. of Jeannette Vreeland's bookings for this season are with orchestra.

L'Amico Fritz was revived at the Metropolitan last Thursday evening.

Heifetz won success in Japan.

Feodor Chaliapin is to star at the head of his own opera company during 1924-25.

Toscha Seidel has recovered from his recent illness and again is appearing in concert.

Charles Wakefield Cadman and the Princess Tsianina will appear at one of the A. Russ Patterson musicales.

Felix Fox has opened a new studio at 50 Central Park West.

Frederick Stock made his debut as guest conductor of the Chicago Opera in a fine performance of Siegfried.

Myra Hess is having an unusually successful American tour.

Anna Hamlin, daughter of the late George Hamlin, is winning praise in concert.

George Lieblich will make a short American tour during the latter half of 1923-24.

The Metropolitan Opera management plans to enlarge the seating capacity of the Broadway house.

Pavlova's present tour is turning out to be the most successful she has ever had.

The N. F. M. C. is forming an opera company to produce American opera with American singers.

A number of the San Carlo Opera singers will appear on a program for the benefit of the Police Honor Legion.

Ganna Walska planned to sing in opera under the name of Anna Brown.

An interesting program is announced for the present season by the International Composers' Guild.

Twice during the past month Erna Rubinstein has been the victim of robberies.

G. N.

MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

MUSIC STUDY AND HABIT FORMATION

A Brief Description of Some Elements That Operate Against Success in Music Study

A great many of the tragedies in music education are unfortunately due to the early formation of bad habits of study. There are two decidedly dangerous practices often indulged in by pupils who are not properly directed by their teachers. The first one is the desire on the part of the pupil to rush right into a personal performance of the music with-

out first giving serious thought to what the music is all about. The second one is slovenliness in forming habits of technical proficiency. Solid advice to any music student would always be, "take your music, sit down and read and study it carefully before you ever attempt to play it." Another valuable hint is, "correct at once any abuse of accuracy in technic."

Students who follow and obey instructions of this character usually become successful performers or teachers, because they have the right attitude toward their work. We do not believe that there is much to be gained in the early stages of music instruction for pupils who do not possess technical proficiency to attempt to accomplish music without first studying the music. We all understand that later on when the course in sight reading is undertaken a different problem is presented. In this case, the student is merely expected to study music with an idea of performing that music efficiently to the point of developing skill in reading at sight. We feel sure that everyone understands the pedagogical distinction which is made here, and sight reading is usually a much later development. The practice of studying music before an attempt is made to perform it gives the student an opportunity to understand what the reading of music actually means. There are few people who reach the point of being able to read a score at sight. They have to depend on the hearing of this music to make an impression. This is a poor form of mental training. The successful teacher will always advise his pupils, no matter what music they are studying, to train the mind and the eye to make a comprehensive survey of the material at hand before any technical execution is demanded.

In the majority of cases where children are forced to study music they rarely develop technical proficiency because there is no particular intellectual field on which to work. Carelessness in the study of technic, particularly the slovenly manner in which difficult passages are performed, militates against any musical feeling on the part of the pupil, because he realizes fully that he is not doing the right thing.

HABIT FORMATION IN PUBLIC SCHOOL WORK.

Perhaps in this field a little more attention is given to habit formation, because the same principles of study applicable to music are maintained in other subjects. In music, however, there are many definite habits which must be formed and formed correctly. Some of them are the habit of correct tone production, intonation, voice placing; habits of correct diction; habits of correct performance, including accuracy in rhythmic and interval forms. But perhaps the most outstanding is the habit of correct listening. So few people listen to music intelligently. The majority of them remain quiet, and a great many talk, but the great care which is now taken throughout the public school systems to train children to the proper understanding of music appreciation has done more than any single agency to improve the cultural value of music. Today millions of children are not only able to hear music correctly, but are able to give a very definite account of what they have heard. In this regard the schools are excellent. It remains with the private teacher to study each pupil conscientiously in order that he might guide the individual in the proper channels of habit

formation. There is no value in studying a thing half heartedly. So many pupils rebel against the technical study of music, particularly on the piano, that they are very often discouraged when too much insistence is placed on this mechanical side of the art, and yet everyone knows that we cannot reach any standard in music without a technical equipment.

Teachers realize that the study of technic must be done in many cases abstractly. The pupil misunderstands this and thinks that his instruction is negative. Most of them would much prefer to study technic by playing what are commonly known as attractive pieces. It is this particular digression that makes for a carelessness in performance which is rarely overcome later on.

THE TECHNIC OF MUSICAL EXPRESSION.

For music to make a definite impression upon a player it is necessary for that player to analyze the music from a standpoint which is very different from that of performance. To illustrate we can use three names—Beethoven, Schubert, and Schumann. In studying the Beethoven sonata it is advisable for a student to understand what is meant by the sonata form. It should be clearly pointed out to a student that while Beethoven was the ideal classicist and wrote a great deal of his music on a strict form basis, yet his writings were nearly always inspirational and could carry both performer and listener to artistic heights. It was not so much the melody Beethoven used, it was the way in which he developed that melody. His writing at times is ponderous in its musical complex, and yet so simple in its idea that even a child can understand. The great beauty of his writing can never be discovered by merely playing the notes. There must be a study and a very definite study along lines of artistic form, theoretical harmonization, and counterpoint. The technical difficulties of performance are due largely to the latter element, and for any student to fail to bring out what Beethoven himself has called the hidden voices in music, is in itself a very serious detriment to musical efficiency.

The piano compositions of Schubert can always arouse a very lively interest in the study of folk music. A great deal of Schubert's time was spent among the peasantry. He enjoyed playing for them and he enjoyed their simple musical taste. Because of this fact we can trace through his writings a leaning in this direction, and we learn to a certain extent something about the national characteristics of his people. The piano compositions of Schumann, on the other hand, show an entirely different reaction to musical study. His were largely the fantastic operations of an intellectual agency. He expressed himself through music writing rather than literary writing, although he had the talent for both. Anyone who carefully analyzes The Carnival will understand that he was a real defender of the romantic period in music which at that time was coming in for some severe criticism by the purists. It is in material of this kind that correct habit formations must be taught. A pupil cannot get all there is by merely a perfunctory expression on his part toward the work to be accomplished.

Child Psychology

The Seymour School of Re-Education invited a number of guests to an illustrated talk on children's work on the afternoon of November 8. Mrs. Seymour explained to a distinguished audience, which more than filled her spacious reception rooms, how the work of bringing musical understanding to children was conducted. In a very impressive and convincing manner Mrs. Seymour proved that old methods of driving children to "practice" and "count" were defective with many young people and that their practice meant nothing and the counting still less. She showed how, by the Seymour method, the children were taught to hear music and think music, and she said that it made very little difference at the beginning whether the children learned how to play or not as their subsequent progress would be so much more rapid with the preliminary work properly completed. One thing, Mrs. Seymour stated, which was decidedly impressive and no doubt true: That the parents are the greatest difficulty, as they constantly demand immediate and tangible results, and are generally not satisfied with what might be going on in the inside of their children's brains. Mrs. Seymour's message is worth thinking about.

Kortschak-Moore Sonata Recital

November 2 was the date of a sonata recital by Hugo Kortschak and Francis Moore at the American Institute of Applied Music, Kate S. Chittenden, dean, when a good-sized audience listened to works by Beethoven, Brahms and Albert Stössel, the last-named being the conductor of the New York Oratorio Society; his sonata has been reviewed at length in the columns of the MUSICAL COURIER, the comment being in the nature of laudation throughout. November 9 a Students' Recital of eleven numbers, consisting of pupils of Miss Chittenden, Florence Aldrich, Annabelle Wood, William Sherman (piano), George Raudenbush (violin), and Mr. Klibansky (voice), interested the gathering, those who participated being, in the order of their appearance, Georgiana Remer, Elinor Remer, Geraldine Delaney, Ramon Gonzales, Compton Harrison, Joseph Kaplan, Ruth Hedman, Melville Cadman, Mary Cadman, Elizabeth Gerberich, Marentze Nielsen, Edna Oster, Raymond Blanc and Rosalind Ferguson.

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PAUL BERNARD

RUSSIAN-AMERICAN
VIOLIN VIRTUOSO



What the New York critics said about PAUL BERNARD, the Russian-American violinist, after his first New York recital of the season at Carnegie Hall on November 6:

"A smooth tone of agreeable quality."—*New York Tribune*, November 7, 1923.

"Marked skill when dealing with involved and difficult rhythms."—*New York World*, November 7, 1923.

"He played with a broad, rich tone and much feeling and dash."—*New York Herald*, November 7, 1923.

"Exhibited his commendable talent for the violin."—*Evening Mail*, November 7, 1923.

"There is a touch of sincerity in his playing that promises much for the future."—*Evening Telegram*, November 7, 1923.

For dates and other particulars, address

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WHERE THEY ARE TO BE

From November 22 to December 6

- Althouse, Paul:**
Bridgeport, Conn., Dec. 4.
- Baer, Louise:**
Scranton, Pa., Nov. 29.
- Bauer, Harold:**
Baltimore, Md., Dec. 4.
- Calvé, Emma:**
Quebec, Canada, Nov. 23.
Burlington, Vt., Nov. 26.
Providence, R. I., Dec. 2.
- Carreras, Maria:**
Cleveland, O., Nov. 29-30.
- Coxe, Calvin:**
Newark, N. J., Nov. 22.
Hackensack, N. J., Dec. 2.
- Dale, Esther:**
Baltimore, Md., Dec. 4.
- Ellerman, Amy:**
Newark, N. J., Nov. 22.
Hackensack, N. J., Dec. 2.
- Elshuco Trio:**
California, Pa., Nov. 21.
Flint, Mich., Nov. 26.
Kalamazoo, Mich., Nov. 27.
- Fanning, Cecil:**
Buffalo, N. Y., Nov. 26.
- Federlein, Gottfried H.:**
Montclair, N. J., Dec. 2.
Boston, Mass., Dec. 4.
- Flonzaley Quartet:**
Beaver Falls, Pa., Nov. 22.
New Castle, Pa., Nov. 23.
Chicago, Ill., Nov. 25.
Lincoln, Neb., Nov. 26.
Fairfield, Ia., Nov. 27.
Sioux City, Ia., Nov. 29.
Duluth, Minn., Nov. 30.
Minneapolis, Minn., Dec. 1.
Milwaukee, Wis., Dec. 2.
Kenosha, Wis., Dec. 3.
Red Wing, Minn., Dec. 4.
Mankato, Minn., Dec. 5.
- Florence, Rose:**
Alameda, Cal., Nov. 27.
- Gabrilowitsch, Ossip:**
Brooklyn, N. Y., Dec. 2.
- Gardner, Samuel:**
Roselle, N. J., Nov. 29.
- Gerhardt, Elena:**
Kansas City, Mo., Nov. 27.
- Giannini, Dusolina:**
Brooklyn, N. Y., Nov. 27.
Spartanburg, S. C., Dec. 3.
- Hale, Richard:**
Little Rock, Ark., Nov. 27.
- Hayden, Ethyl:**
Detroit, Mich., Dec. 2.
- Hempel, Frieda:**
Philadelphia, Pa., Nov. 22.
Worcester, Mass., Nov. 30.
Boston, Mass., Dec. 2.
Chicago, Ill., Dec. 5.
- Hess, Myra:**
Minneapolis, Minn., Nov. 22.
St. Paul, Minn., Nov. 23.
Milwaukee, Wis., Nov. 25.
Montreal, Canada, Nov. 29.
Holyoke, Mass., Dec. 6.
- Homer, Louise:**
Ames, Ia., Nov. 23.
- Howell, Dicie:**
Sumter, S. C., Nov. 23.
Cincinnati, O., Dec. 6.
- Johnson, Edward:**
Knoxville, Tenn., Nov. 23.
London, Ontario, Nov. 29.
- Korb, May:**
Leighton, Pa., Nov. 29.
Easton, Pa., Nov. 30.
- Kraft, Arthur:**
Stamford, Conn., Nov. 22.
Belleville, Ill., Nov. 28.
- Leginska, Ethel:**
Scranton, Pa., Nov. 29.
- Lent, Sylvia:**
Washington, D. C., Dec. 3.
- Levitzi, Mischa:**
Syracuse, N. Y., Nov. 26.
Montreal, Canada, Dec. 6.
- Ljungkvist, Samuel:**
Garden City, L. I., Nov. 22.
- MacLaren, Gay:**
Oyster Bay, L. I., Nov. 23.
- Maier, Guy:**
Omaha, Neb., Nov. 22.
Duluth, Minn., Nov. 26.
Greeley, Col., Nov. 29.
Kansas City, Mo., Dec. 4.
St. Joseph, Mo., Dec. 6.
- McQuhae, Allen:**
Bellevue, O., Nov. 23.
St. Louis, Mo., Nov. 27.
Mansfield, O., Dec. 3.
Cleveland, O., Dec. 5.
- Mellish, Mary:**
Tempe, Ariz., Nov. 24.
Trinidad, Col., Nov. 26.
Las Vegas, N. M., Nov. 27.
Greeley, Col., Nov. 29.
- Murphy, Lambert:**
Spokane, Wash., Nov. 22.
Portland, Ore., Nov. 26.
- Nikisch, Mitja:**
Cincinnati, O., Nov. 23-24.
Minneapolis, Minn., Dec. 6.
- Onegin, Sigrid:**
Boston, Mass., Nov. 25.
Lowell, Mass., Nov. 27.
Brooklyn, N. Y., Nov. 30.
- Pattison, Lee:**
Omaha, Neb., Nov. 22.
Duluth, Minn., Nov. 26.
Kansas City, Mo., Dec. 4.
St. Joseph, Mo., Dec. 6.
- Peterson, May:**
Marshfield, Wis., Nov. 22.
Oshkosh, Wis., Nov. 26.
- Powell, John:**
Birmingham, Ala., Dec. 1.
- Rosenthal, Moriz:**
Chicago, Ill., Nov. 23-24.
Dayton, O., Nov. 27.
Detroit, Mich., Nov. 29-30.
- Ross, Gilbert:**
Madison, Wis., Nov. 27.
- Schofield, Edgar:**
Hartford, Conn., Nov. 25.
- Shawn, Ted:**
Buffalo, N. Y., Nov. 22.
Wheeling, W. Va., Nov. 23.
Columbus, O., Nov. 24.
Ann Arbor, Mich., Nov. 26.
Sandusky, O., Nov. 27.
Richmond, Ind., Nov. 28.
Anderson, Ind., Nov. 29.
Marion, Ind., Nov. 30.
Hamilton, O., Dec. 1.
Alliance, O., Dec. 3.
Uniontown, Pa., Dec. 4.
Morgantown, W. Va., Dec. 5.
Cumberland, Md., Dec. 6.
- Sousa's Band:**
Mankato, Minn., Nov. 22.
Sioux City, Ia., Nov. 23.
Omaha, Neb., Nov. 24.
Grand Island, Neb., Nov. 25.
Holdrege, Neb., Nov. 26.
Lincoln, Neb., Nov. 27.
Council Bluffs, Ia., Nov. 28.
Des Moines, Ia., Nov. 29.
Oskaloosa, Ia., Nov. 30.
(Matinee.)
Ottumwa, Ia., Nov. 30.
(Night.)
St. Joseph, Mo., Dec. 1.
Kansas City, Mo., Dec. 2.
Lawrence, Kan., Dec. 3.
(Matinee.)
Topeka, Kan., Dec. 3. (Night.)
Emporia, Kan., Dec. 4.
Wichita, Kan., Dec. 5.
Hutchinson, Kan., Dec. 6.
- Spalding, Albert:**
Reno, Nev., Nov. 24.
San Francisco, Cal., Nov. 25.
Oakland, Cal., Nov. 26.
Los Angeles, Cal., Nov. 30.
Los Angeles, Cal., Dec. 1.
Bakersfield, Cal., Dec. 3.
- Squires, Marjorie:**
Belleville, Ill., Nov. 28.
St. Louis, Mo., Dec. 2.
- St. Denis, Ruth:**
Buffalo, N. Y., Nov. 22.
Wheeling, W. Va., Nov. 23.
Columbus, O., Nov. 24.
Ann Arbor, Mich., Nov. 26.
Sandusky, O., Nov. 27.
Richmond, Ind., Nov. 28.
Anderson, Ind., Nov. 29.
Marion, Ind., Nov. 30.
Hamilton, O., Dec. 1.
Alliance, O., Dec. 3.
Uniontown, Pa., Dec. 4.
Morgantown, W. Va., Dec. 5.
Cumberland, Md., Dec. 6.
- Vreeland, Jeannette:**
Buffalo, N. Y., Nov. 26.

Gray-Lhevinne Successes with Children's Concerts

Many attempts to build programs that will hold the interest, and at the same time instruct the young minds, have been attempted of late seasons by symphonies and artists of many sorts. It takes an unusual combination of originality and charm to "get" the youngsters and yet not play down to them. Estelle Gray-Lhevinne, the violinist, has been quite successful in this respect. Besides her fully booked evening engagements she has given many remarkable afternoon special programs for children only. Will Earhart, who has made a study of this subject for years in his work as supervisor of music of the Pittsburgh schools, was most delighted with the results and reactions of the special Gray-Lhevinne children's programs in addition to her regular concerts at Carnegie Music Hall given in that city.

Though seeming but a girl in appearance, this dainty star talks in that intimitable informal manner of hers, direct to the children as she would to her own little boy, and they at once feel at home with her. The attention of the thousands of children was breathless while with her old Cremona violin she enraptured them with gems of Mozart and other old masters as well as the romantic and original compositions which particularly appeal to the children.

As has often been said, the Gray-Lhevinne charm and original ways of making her art understandable to all sorts of hearers places her in a distinctive class all her own. Children are quick to recognize this unspoiled artist, the sincerity and lack of affectation. Her appeal reaches children's hearts and holds their interest because one "cannot bluff a child." They instinctively recognize the strength of direct simplicity, the simplicity of true greatness.

It is a beautiful sight to see this dainty artist swaying

thousands of eager children in one of these afternoon recitals with which she is having such splendid success.

S. T.

Ethel Watson Usher's Reception Musicale

Sue Harvard and Katherine Platt Gunn, widely known soprano and violinist, furnished the musical numbers of the November musicale and reception at the Usher-Los



G. Eder Photo.

ETHEL WATSON USHER,
accompanist, organist and coach.

Kamp studios. Needless to say a large throng enjoyed the hospitality and music which marked this occasion.

Miss Harvard was generous in her offerings, as follows: Hallelujah (Hummel), Life (Curran, the composer accompanying), The Answer (Robert H. Terry, the composer accompanying), The Thrush in the Moonlight (dedicated to her by Eva Tonnele), LeNil, with violin obligato (Leroux), Gute Nacht (Raimann), Priere (Fevrier), and Osieux (Hue). Each of these numbers had their points of merit, for Miss Harvard sings with beauty of voice and devotion to the composer's highest sentiment; her enunciation, too, is a model, no matter what her language. It was fine to hear and see her, and outbursts of applause told her so.

Miss Gunn's violin solos included standard and less known works, in all of which she played with warmth of expression and good tone. Miss Usher of course played the accompaniments with artistic skill and sympathy, such as marked comments on her playing when accompanying Miss Harvard in England and Wales last year. (They played before Lloyd George.) Mrs. Curran and Mr. Terry, accompanying their own songs, received due meed of applause and congratulations.

A few of those present were Judge and Mrs. McDermott, Mr. and Mrs. Hemstreet, Mr. and Mrs. Hindermeyer, Mrs. Gertrude M. Landale, Dorothy Whittle, Mr. Prialux, Professor and Mrs. Engelburt Neus, Mrs. Herbert Wolff and

Marjorie Wolff, of Chicago, Jan Van Bommel, Mr. and Mrs. Riesberg.

Miss Harvard and Miss Usher recently visited the Middle West giving an especially successful recital in Chicago. They plan to leave again early in December, with several dates in the South pending.

Friedberg with Friends of Music

On Sunday afternoon, November 25, Carl Friedberg, pianist, will appear in New York for the first time since 1917, as soloist at the concert of the Society of the Friends of Music, in Town Hall. He will play a concerto of Weber and will have the assistance of the orchestra of the Metropolitan Opera Company.

The concert will be entirely instrumental. Artur Bodanzky will conduct the orchestra in a program made up of music of the stage. The Hans Heiling overture of Marchner will be played for the first time at these concerts and Erich Korngold's incidental music to Shakespeare's Much Ado About Nothing. Heinrich Warnke, first cellist of the Metropolitan Orchestra, will play a concerto by Attilio Ariosti.

Krueger Coming Sooner Than Expected

Emmy Krueger has cut short her European engagements and will sail for the United States in January instead of the latter part of February.

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Some of those who have and are now coaching with Mr. Hageman are:

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ACCOMPANIST

Mr. Hageman has accompanied the following artists:

Frances Alda, Lucresia Bori, Sophie Braslan, Inez Barbour, Anna Case, Julia Clausen, Emmy Destinn, Claire Dux, Lois Ewell, Olive Fremstad, Anna Fittali, Geraldine Farrar, Lucy Gates, Jeanne Gordon, Mabel Garrison, Louise Homer, Frieda Hempel, Margaret Matzenauer, Edith Mason, Nellie Melba, Florence Macbeth, Greta Matson, Luella Melus, Claudia Musio, Nina Morgana, Marie Rapold, Leonora Sparke, Marie Svanedius, Evelyn Scotney, Pasquale Amato, Mischa Elman, Orville Harrold, Herman Jadowker, Pablo Casals, Jan Kubelik, Fritz Kreisler, Morgan Kingston, Riccardo Martin, Giovanni Martinelli, Albert Spalding, Antonio Scotti, Erem Zimballist, etc.

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"Held the audience spell-bound whether the music from his golden-voiced instrument was soft and soothing, or raced through fiery passages."—Daily News.

BEAUMONT

"Veritable magic of his music, that superb melody and heavenly tone."—Enterprise.

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"Hans Hess is a master."—News.

BENTON HARBOR

"Hans Hess is a wonder."—News.

PEORIA

"His playing aroused an insistent demand for more."—The Star.

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"Full-throated tone that stirs a responsive chord in his hearers and directs them emotionally as he wills."—Tribune.

DAVENPORT

"Quickly won a place in their hearts for his wonderful cello playing."—Daily Times.

MINNEAPOLIS ORCHESTRA PRESENTS TWO NOVELTIES

At Second Concert of Season Conductor Verbrugghen Offers
Albert Roussel's Symphonic Fragment from *Le Festin de l'Araignée*, by Voisins, and Haydn's Symphony in G—Lewis Richards Makes First American Appearance at Third "Pop" Concert—Notes

Minneapolis, Minn., November 7.—The second concert of the Minneapolis Symphony Orchestra was made noteworthy by two novelties, the first one being Albert Roussel's symphonic fragment from the ballet-pantomime, *Le Festin de l'Araignée*, by Gilbert de Voisins. It belongs to the modern French school and was performed for the first time in America on this occasion. The audience seemed to enjoy it exceedingly, and conductor Henri Verbrugghen, as well as his orchestra, had to acknowledge the enthusiastic plaudits of the audience. Haydn's symphony in G was the other novelty. The greatly reduced orchestra played the symphony con amore, and Mr. Verbrugghen deserves the warmest praise for making Minneapolis acquainted with this old novelty as well as for the manner in which it was performed. A spirited rendition of Mozart's Magic Flute overture opened the program, which ended with a colorful and rousing interpretation of the *Fantasia Wallone*, by Theophile Ysaye. The much enjoyed soloist was Mabel Garrison, soprano, who sang first the aria, *O Zittere Nicht*, from Mozart's Magic Flute, to which she offered, by way of encore, an enchanting rendition of *Una Voce Poco Fa*, from Rossini's *Barber of Seville*. For her second appearance Miss Garrison had chosen Ophelia's mad scene from Thomas' *Hamlet*. Enthusiastically recalled a number of times, she finally added Thrane's Norwegian Echo Song.

LEWIS RICHARDS SOLOIST OF THIRD "POP" CONCERT.

The third "Pop" concert was made noteworthy through the first American appearance of Lewis Richards, assisting soloist, who introduced Minneapolis to the possibilities of the forerunner of the piano, a harpsichord, especially built for him in Paris. With the orchestra he played Haydn's

concerto op. 21 in D major, and further delighted the appreciative audience with a group of solos, which have remained in manuscript, viz., *Rondo*, by Rameau; *The Brook*, by Ayrton; and *Gigue*, by Desmaret. The orchestra's numbers were the overture to Mozart's *Marriage of Figaro*, the introduction to Bruch's *Loreley*, and the overture and Venusberg music from Tannhauser.

NOTES.

A unique and interesting program was given by Mu Epsilon chapter of Mu Phi Epsilon, on November 1, at the MacPhail School auditorium. It consisted entirely of compositions by members of the chapter and revealed quite a little talent for original composition. The composers represented were Hazel Cannada, Reinmuth Cannada, Cara Wharton, Muriel Meyer, Hazelle Mark, Hazel Dieseth, and Caliste Sinek.

Lois Rogers, a talented young pianist and a member of Mme. Bailey Apfelbeck's master class, made her debut in a recital at the Unitarian Church on November 6. In an exacting program she revealed a well developed technic and quite a few traces of originality of conception.

Pursuant with a resolution adopted by the Minnesota Music Teachers' Association at its convention last June, a number of prominent Minneapolis teachers gathered recently at the music building of the University of Minnesota for the purpose of organizing a local chapter of the association. Donald Ferguson, first vice president of the M. M. T. A., acted as temporary chairman, while Kate Mork Twitchell undertook the duties of temporary secretary. It was the opinion of the meeting that an organization such as contemplated could be productive of a great deal of good to the cause of music in general, and to its members in particular. It was therefore decided to petition the parent association for a charter. Nominations of officers were also made, and a committee appointed for the drawing up of a constitution and by-laws. Prominent in the discussions were R. Buchanan Morton, president of the association; Gustav Schoettle, chairman of the state board of examiners; Earle G. Killeen, and Thaddeus P. Giddings. A meeting for definite organization will be called in the near future.

Philadelphia Orchestra Dates and Soloists

The remaining dates of symphony concerts and soloists for the series to be given by the Philadelphia Orchestra in the Academy of Music, Philadelphia, is as follows: November 23 and 24; November 30 and December 1, Elizabeth Bonner, contralto; December 7 and 8, Alexander Siloti, pianist; December 14 and 15, Carl Flesch, violinist; December 21 and 22; December 28 and 29, Josef Hofmann, pianist; January 4 and 5, Mitja Nikisch, pianist; January 11 and 12, Thaddeus Rich, guest conductor; January 18 and 19; February 1 and 2, Hans Kindler, cellist; February 8 and 9; February 29 and March 1, Yolanda Mero, pianist; March 7 and 8; March 14 and 15, Jacques Thibaud, violinist; March 21 and 22; March 28 and 29, Lamond, pianist; April 4 and 5; April 11 and 12; April 19 and 21; April 25 and 26. Other soloists will be announced later.

LONGY SCHOOL OPENS ITS NINTH SEASON

(Continued from page 26)

harmony. The first award will be made in the Spring of 1924, when medals in harmony will be awarded after the final examinations.

BRANCHES

The Longy School has opened a branch in Providence at the Lauderdale building, with active direction in the hands of Renée Longy-Miquelle, the same faculty being available for both cities. Instruction is given both in private and in the form of class lessons for students of all grades. At the end of the school year diplomas and medals in solfeggio will be awarded similar to the annual prizes given at the Boston school. The Providence branch will give a month's trial training to poor children who have had no previous musical education but show some aptitude for the work. This trial course will determine the fitness of the children to continue with their music, and a year's scholarship will be awarded to that child who shows the greatest promise.

The children's classes which were formed two years ago in Charles River, Mass., will continue under the leadership of Gertrude Bowes Peabody. In addition to solfeggio, the children will also be given a course in rhythmic gymnastics.

The steady growth of the Longy School reflects to a great degree the high regard which musical New England has for Georges Longy. An exacting musician himself, he knows how to obtain musical results from his pupils, and it is safe to say that those who have received their musical education under his supervision rarely, if ever, violate fundamental principles.

J. C.

Cisneros Wins Chicago Critics' Praise

Eleanora de Cisneros, who is a member of the German Opera Company, sang Ortrud in Lohengrin in Chicago on Tuesday, November 6. Another American singer, Ethel Frank, was the Elsa. Mme. de Cisneros has not appeared in Chicago in opera for several years and the unanimous acclaim for her artistry was voiced in the papers the following morning, giving evidence of her splendid vocal qualities and histrionic abilities. The following excerpts taken from the Chicago dailies are evidence of the splendid performance which she gave:

(Chief Brightness of Lohengrin Provided by Mme. de Cisneros.) There was a reminiscence of former days when Mme. de Cisneros took up the music and action of Ortrud, for she, an American mezzo-soprano of ability and distinction, used to belong to the Chicago Opera. She retains the fine qualities that made her notable in the former days. Few artists ever move about the stage with the dignity that is second nature to her, and the malignant witchcraft of which Ortrud is a symbol colored her excellent voice in its every utterance.—Chicago Daily Tribune, November 7, 1923.

As is usual in this company it was the fine ensemble that carried the presentation to conviction. Few of the individual singers assigned to the principal roles stood out significantly. Of these Eleanora de Cisneros, once an important figure in the old Chicago Opera, was by far the most conspicuous. Triumphs for her in the part of Ortrud are not a new experience. Such was the power of her song that the audience, though well schooled in the Wagnerian tradition that forbids applause while the curtain is up, interrupted the second act with a rousing tribute addressed to her.—Chicago Herald and Examiner, November 7, 1923.

Eleanora de Cisneros, so often heard with more pretentious organizations, was wholly at ease in this war-horse of mezzo-soprano. Her voice is still "there"—a meaty, full-throated mezzo—ringing of brazen power in the higher reaches (and Ortrud climbs high) and resonant in lower and medium registers.—Chicago Evening American, November 7, 1923.

Mme. de Cisneros looked imposing as Ortrud and sang with authority and with fine vocal effect. She was one of the stars of the evening.—Daily News, November 7, 1923.

Eleanora de Cisneros is well known to Chicago, and many friends last night applauded with enthusiasm her impassioned delivery of the great scene outside the palace.—Chicago Daily Journal, November 7.

Risler Recital December 21

Announcement is made of the first American tour of Edouard Risler, the great French pianist, whose first American recital takes place at Aeolian Hall on December 21. For many years Risler has been known in France, Germany, Switzerland, England, Spain and South America as "Risler the Great." Among the pianistic giants of this generation, Risler is probably the only one who has never visited America. His many admirers throughout the country have been awaiting news of his coming for several years and will welcome him with enthusiasm upon his first appearance in New York.

Risler's stay in America will be very brief, his engagements being limited to a period of less than eight weeks, from December 21 to the end of February, 1924. In addition to his opening recital in New York, Risler will have other appearances in New York, Montreal, and some of the larger mid-western cities.

Bethlehem Conservatory Faculty

The Bethlehem Conservatory of Music, David Griffith Samuels, director, includes the following as members of the faculty for the 1923-24 season: Piano department: David Griffith Samuels, Helen E. Jacoby, Katherine E. Bender, Claire B. Bilheimer, D. Naomi Bontz, Rebecca E. Buss, Helen M. Moyer, Anna A. Quier, Charles Landis. Pipe organ: David Griffith Samuels. Ear training, theory, harmony, counterpoint and history: David Griffith Samuels. Voice: Marion Chase Neumeyer, soprano, and Erol K. Peters, baritone. Reading and expression: Beatrice Semmel Waltz.

Leginska Soloist with Boston Symphony

Ethel Leginska will appear as soloist with the Boston Symphony Orchestra, under Monteux, at Infantry Hall, Providence, R. I., on Tuesday evening, December 11, thus adding to the number of engagements the pianist will fill as orchestra soloist this season.

Teacher of ALLAN McQUHAE, tenor; MARTA MELIS, contralto, at the National Theatre, Havana, with Ruffo, Lazaro and Galeffi; BEATRICE EATON, contralto, with Silingardi Opera Company, Mexico City; MARJORIE MOODY, soprano, soloist with the Sousa Band; and other prominent singers.

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VIENNA

(Continued from page 22)

at the billposters which, within a short period of two weeks, featured the names of Joseph Schwarz and Paul Bender (both old Vienna favorites), Roland Hayes (who has quickly become one), Carl Flesch, Erika Morini (Vienna's own) and Bruno Walter, who conducted a Mozart Festival which was in truth a Bruno Walter Festival calculated to display his manifold abilities as a conductor, accompanist and chamber music player. Sandwiched in between these concerts was a recital by Rosalie Miller, an American, and one by Amalie Merz-Turner from Munich, who created a furor here last year but rather disappointed this time as soprano soloist in Bruno Walter's performance of the Mozart Requiem and even more in her own concert, with Walter at the piano.

One of the most important events was the first Vienna appearance of Theodore Spiering, long loved here for his intimate association with the cause of Gustav Mahler. He conducted Brahms' first symphony and Strauss' Eulenspiegel with fine authority and apparent enthusiasm. The soloist of the evening was Elsa Alsen, whose fine vocal gifts shone in a dramatic scene, *Vor eine Bilde*, by Albert Noelte, who has thoroughly assimilated the Wagnerian idiom and equipped it with individual traits of his own personality. The piece was a vociferous success, thanks to its qualities, but no less to Mme. Alsen's performance and Spiering's conducting.

OPERATIC PSEUDO-NOVELTIES.

The Volksoper opened the series of operatic novelties with a highly creditable production of Louise (neglected by the Staatsoper since Mahler's farewell), which unfortunately proved caviar to the public of that popular playhouse. The Staatsoper followed soon after with its long-deferred premiere of Puccini's *Manon Lescaut*. This work is sufficiently familiar to New York to render lengthy comment superfluous; it is no doubt the most sincere and valuable of Puccini's operas, though (probably for that reason) his least successful. The vampire "success" has since stifled Puccini's noble aims and has bred mannerism. Recalling the marvellous Metropolitan production, with Caruso and Bori in the leading roles, I found the stage management bad and Lotte Lehmann a rather hausfrau-like and un-Parisian *Manon*, though her voice was beautiful enough. Piccaver was a surprisingly temperamental Des Grieux, but Schalk gave a Teutonic and unflexible reading of the score. Puccini himself was present to guard this most-beloved child of his fancy and he received a royal welcome from the house, which was sold out at twice the pre-war prices. His visit resulted in arrangements concerning the performance of his new opera, *Turandot*, on which the Vienna Staatsoper has secured the first German rights; it will be the great novelty of the Staatsoper's 1924-25 season, immediately following the *La Scala* premiere.

PAUL BECHERT.

Hempel a Distinct Triumph as Jenny Lind

"It is difficult for us to believe that Jenny Lind had a more beautiful voice than Frieda Hempel, and certainly she never used it with greater skill." This is the opinion of Willard M. Clark, music critic of the Springfield Union, as expressed in his review of Miss Hempel's Jenny Lind Concert given in Northampton November 5. Mr. Clark goes on to say:

Those who heard Frieda Hempel in her Jenny Lind Concert in John M. Greene Hall heard some of the most beautiful singing imaginable and saw one of the loveliest of concert and opera stars. It was a distinct triumph for Miss Hempel and her associates, Conrad V. Bos, pianist, and Louis P. Fritze, flutist.

The audience was wildly enthusiastic, applauding each offering to the echo, even going so far as to express their opinion by stamping on the floor and practically every offering was worth the applause it received.

There seems to be no phase in the art of singing in which Miss Hempel does not excel. Her coloratura work is impeccable and her legato singing in such numbers as *On Wings of Song* well nigh faultless. She was as much at home in the lieder as in the aria from *The Carnival of Venice*. Only one thing was lacking on the program and that was Mozart, for no one today sings Mozart as well as Frieda Hempel.

It was a concert that will go down in the musical annals of Northampton. . . . Miss Hempel was a winsome figure in her costume, an exact reproduction of a gown worn by the Swedish Nightingale. There were some in the audience who probably had heard Jenny Lind, and their applause last night was a tribute to the present impersonator.

Large and Enthusiastic Audiences for Denishawn Repeat Dates

Ruth St. Denis, Ted Shawn and the Denishawn Dancers, opened their season recently at Atlantic City, having been greeted by particularly large and cordial audiences in the cities where they are playing repeat engagements. In Lowell, Mass., where they appeared in the new Memorial Auditorium, seating 4,000, the receipts were \$1,400 above those of last season, and that in spite of the fact that an all-day rain prevented last minute ticket sales. In Philadelphia, the Academy of Music was packed a half hour before the performance started and over 500 persons were turned away at the door.

A New Vocal Quartet

A new mixed vocal quartet has just been formed in this city under the name of The New York Oratorio Quartet. It is already booked for a short Southern tour ending at Greenville, S. C., December 13, in which the members will be the soloists in a performance of *The Messiah*. The members of the quartet are Kathleen Hart Bibb, soprano; Ethel Wright, contralto; Thomas Fuson, tenor, and Edwin Swain, bass-baritone. It is under the management of Mr. Fuson.

Gescheidt Artist Having Busy Season

Ruth Lloyd Kinney, contralto, artist from the Gescheidt Studio, had three appearances in Philadelphia in September, and on October 4, 5 and 6 she sang in recital with a pianist in Harrisburg. In Washington, D. C., audiences for the week totalled over 100,000 people. Recitals in Atlantic City, N. J.; Muskegon and Grand Rapids, Mich., followed.

Tea Given to Present Lillian Ginrich

On Election Day, a tea and reception was given by Eva Ross at her home on Central Park West to welcome home her son, Howard Ross, and his bride, who have returned from a four months' trip abroad, and also to present Lillian Ginrich, soprano. Many prominent club women and men of

standing were present, among them Mr. and Mrs. A. L. Samsbay, Mrs. M. Easton, Mrs. Jack Loeb, Mrs. Joseph Schiff, Mrs. E. Neilson, Jerome Russell, Samuel Frank, Dr. George W. Jacoby, Charles Borbon and Mrs. Walter Robinson. After the serving of tea, Miss Ginrich sang in a charming manner Elsa's Dream from *Lohengrin*. Mrs. Morris Schaneis and Miss Ginrich were the guests of honor.

Janet Watts Pleases Home Town

Janet Watts, a young American girl with an American name, trained in New York, minus the atmosphere of international advertising but plus a sparkling lyric-coloratura voice, dramatic ability and an ingenuous personality, has defied tradition and has come back to her own home city to help the Cleveland Opera Company strengthen and retain Cleveland's place in the operatic sun. She was greeted with an ovation after the production of *Faust*, October 27, when Goethe's gentle and lovely Marguerite found in her a true exponent.

It was a real joy to look at and listen to this slender and lovely young girl with the flexible, firmly produced voice, whose diction is crisp and perfect.

She is enthusiastic over opera in English and American music. In an interview, she said: "Opera will be popular in America when the story is told in our own tongue. Let no one tell you that English is not a singing language. Properly produced, it lends itself as readily to musical expression as French or Italian."

"If our country is to develop a musical art of its own, it cannot begin too soon to encourage American talent. It must not fail to support American composers in their supreme effort to idealize and develop artistically the folk-music derived from Indian life and legend. Something has been said to the contrary, I know, but early associations did much to endear to me the sometimes melodic and impressive, always rhythmic Indian music."

"When I was ten years old, vacation life on my father's ranch in the West began for me. All summer I played and sang and danced with little Indian children who came with their tribes—tepees, Indian ponies, blankets and trinkets—to plant and harvest the crops. With them I spent hours imitating the calls and trills of the wild birds which rested on our rocks (we had no trees) and wire fences, in their seasonal flights from the southeast to the northwest and back again. As I remember it, I had the better ear, the more flexible trill, the clearer call, but they excelled in rhythm and time, in pantomimic flights and dances."

"The Omaha's had many songs. I remember most



Bern Studio.

JANET WATTS

pleasantly the songs and traditional poems of the Pawnee brave who taught me, much to the disgust of my cowboy friends, to mount and ride my humiliated cayuse as Indian maidens mount and ride. Some day soon, I am going back to sing some of their songs for my old playmates 'out West'."

Cecil Arden in Summerville, N. J.

Cecil Arden, of the Metropolitan Opera, has been engaged to sing a recital on November 26 in Summerville, New Jersey.



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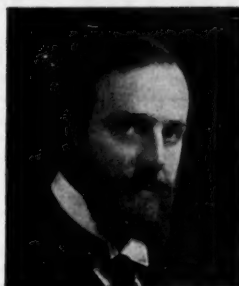
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ACROSS THE COUNTRY

Amarillo, Tex., November 13.—Under the direction of Emil F. Myers of the Amarillo College of Music, the San Carlo Opera Company, including Anna Fitzu and Tamaki Miura, was presented here in the Municipal Auditorium. On November 9, Madame Butterfly was given; November 10, Cavalleria Rusticana and Pagliacci, in the afternoon; and in the evening of the same day, La Boheme. B.

Boston, Mass.—(See letter on another page.)

Buffalo, N. Y.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Connersville, Ind., November 12.—The Chaminade Club has been reorganized with Lovell Allison as president, and Helen Feigert as secretary and treasurer. The club is composed of the following: Lovell Allison, Corrine Barker, Louise Bell, Lucille Booher, Frances Cortelyou, Martha Case, Crystal DeCamp, Helen Eisenhut, Doris Forbes, Helen Feigert, Frances Foster, Mary Hull, Bessie Hyde, Dorothy Jackson, Grace Johnson, Lena Kowalk, Halie Lemmon, Louise Lacy, Elizabeth Littler, Marjorie Mettle, Neva McCormack, Ellen McKee, Josephine Miller, Gertrude Morris, Mildred Murray, Mariam Monroe, Mildred McFall, Josephine Newkirk, Mary Ogle, Lillian Pearson, Mary Page, Quineta Peacock, Sadie Reiley, Ernestine Riddle, Elizabeth Remington, Margaret Schillinger, Helen Spilman, Mabel Torr, Gladys Weidman, Mary Woodworth and Opal Williams. Albert A. Glockzin will direct the club and Lovell Allison will act as accompanist.

The high school orchestra gave a concert at the Grand Avenue school on the evening of November 9.

Margaret Britt, soprano, has accepted a position at the First Methodist Church.

Mary Josephine Barnes has accepted the position of organist of Trinity Episcopal Church. A. A. G.

Denver, Colo., November 14.—On Sunday afternoon, November 11, there was given at the home of Mr. and Mrs. George E. Cranmer, 200 Cherry street, the thirtieth chamber music party. The program included Romantische Serenade, opus 25, by Jan Brandts Buys, and Dvorak's quartet in F major, opus 96.

The Civic Symphony Orchestra of Denver, Horace E. Tureman, conductor, began its second season with ninety musicians, the personnel being practically unchanged from that of last season. The first pair of concerts took place on the evening of November 2, and the afternoon of November 4. The soloist was Phyllis Perini Lee, soprano, and the program included works of Cherubini, Mozart, Borodine, Verdi and Delibes. T. A. C.

Evansville, Ind., November 10.—The high school auditorium recently was featured with a presentation of Mrs. Albion Fellows Bacon's Americanization pageant. An address on music was given as an opening of the program by Mrs. Max Oberndorfer, of Chicago. This was followed with vocal numbers by the South Bend Women's Club trio, composed of Edith Warrell McMichael, Audia White Hutchinson and Ruby Wilfong Strayer, accompanied by Ethel Stuart Gaumer. Mrs. E. A. Torrance directed the pageant, assisted by Charles Culp as stage manager. Those taking part included Mrs. E. E. Hoskinson, as Columbia; Edith Warrell McMichael, Liberty; Mrs. Philip Knell, Justice; Mrs. Bayard Goodge, History; and Mrs. Frank Byrnes, Opportunity. The pageant was concluded with a procession of youths of twenty-one to whom was administered the oath of allegiance, and the procession of the new citizens who are foreign born and who also take the oath of allegiance. Mrs. Bacon gave a brief talk telling why the pageant was written.

The Musicians' Club of Evansville Women began the year's activities with an Autumn tea held in the Auditorium of Walnut Street Church. The attendance was very fine, each member being privileged to invite a guest for the occasion. Mrs. Carl Lauenstein, the newly elected president, was in charge of the musical program which was rendered by Mrs. E. E. Hoskinson, contralto, and Mr. Sullivan, baritone. A. M. H.

Glen Ridge, N. J., November 9.—The Glen Ridge Congregational Church offered a most interesting program on the afternoon of November 4 at the community musical vesper service. Violin solos of Mendelssohn, Beethoven, Pugnani-Kreisler, and Bruch were performed, and the men's chorus rendered O Lord, Behold Us!, Abt, and Holden's Lift Thine Eyes. F. D.

Kalamazoo, Mich., November 3.—The month of October opened the musical season with many activities of local societies and promises a brilliant season. The Kalamazoo Choral Union concert course presented Mary Garden in recital on the evening of October 5, with Gutia Casini, cellist, and Georges Lauweryns, pianist, as assisting artists. Miss Garden was in good voice, and pleased her audience by her friendliness of manner. The second concert of the Choral Union series was given by Josef Hofmann on October 23.

The Kalamazoo Musical Society has planned a very interesting season, beginning with a recital by Jurien Hockstra, baritone. The monthly programs will this year be given in the Masonic Temple as the growing numbers of the society necessitates a larger hall.

The Kalamazoo Symphony Orchestra begins its third year with an increased membership, and prospects of very gratifying advancement in musical accomplishment and extension of repertory. C. Z. Bronson is the director, and also directs the Junior Orchestra, which has recently been organized from young music students of the city. The Junior Symphony numbers about twenty members. Rehearsals indicate that this new organization will give a very good account of itself. M. J. R.

Knoxville, Tenn., November 4.—A varied and delightful program presented by Salvi, harpist, and Graveure, baritone, under the auspices of the Tuesday Morning Musical Club, on the evening of November 1, in the Bijou Theater, was the initial musical event of the current season. The combination proved a most happy one and the artistry of each soloist was amply displayed by the program, as follows: Mr. Salvi—Impromptu, by Schaefer; The Fountain, Debussy; Scherzo, Posse; Norwegian Ballade, Poenitz; Fantasia Impromptu, Chopin; Italian Serenade, Salvi; and

Feerie Prelude et Danse, Tournier; and Mr. Graveure—Der Rauch, by Marx; Mausfallen Spruechline, Wolf; Geduld, Strauss; Trinklied, Wolff; Nocturne, Franck; Le the, Koechlin; La Vague et la Cloche, Duparc; Vision Fugitive (Herodiade), Massenet; Pleading, Elgar; The Bird's Courting Song, from Songs of the Hills of Vermont; Mary, by Richardson, and Parasha's Reverie and Dance, by Moussorgsky. Mr. Salvi's harp produced wonderful and varied tones, from the rugged measures of the Norwegian Ballade, to the dainty, fairly-like picture of Debussy, and the romantic melodies of his native Italy. Mr. Graveure's group of German lieder was the outstanding feature of his share of the program, though the Vision Fugitive was beautifully rendered, and the group in English met with much favor. The accompanist, Arpad Sandor, proved an able and efficient support to the singer. A large audience greeted the artists, each of whom responded graciously to encores. E. L. E.

Lima, Ohio, November 10.—This has been a week tremendously interesting in a musical way for both old and young; and measured in the conservative scales of the directorial contingent of the Women's Music Club, to whose energy Limaites are indebted, exceedingly profitable. Few interior cities these times are having the pleasure of hearing a symphony orchestra. Fewer are privileged to listen to two big programs in one day. The Lima Women's Music Club, with the assured cooperation of the school board, arranged to present the Cleveland Orchestra, with Sokoloff and Arthur Shepherd, in an afternoon program on November 6, especially for the school children. 1500 of these, ranging from the third grade to those of high school maturity, crowded Memorial Hall. They had been prepared for the treat by Supervisor Mark Evans and his aides—particularly Margaret Gregg—in addresses at the schools the day before. The program and particularly the instruments—their uses and locations, etc.—were described; and strange to say, the speakers were frequently interrupted to listen to interested queries. Mr. Shepherd received bursts of applause when he would, as he did frequently, have the oboist or a clarinetist or other player stand up and imitate the dodo bird, cats, etc. The big hit of the children's program was the new pantomime suite, Stillman-Kelley's Alice in Wonderland.

The evening program introduced the Berlioz overture Roman Carnival; Dance of the Spirits from the Gluck Orpheus and Eurydice; Grainger's Molly on the Shore; Largo and finale from the Dvorak symphony, New World; Tchaikovsky's Romeo and Juliet; Walther's Prize Song (with Arthur Beckwith, violinist, as soloist), and two Slavonic dances by Dvorak. Demands for encores were so vociferous and frequent that Mr. Sokoloff led the band through the Tchaikovsky waltz from The Sleeping Beauty, presented Mr. Beckwith in the Massenet Meditation from Thais, and gave the Hungarian Dances of Brahms with much cordiality.

The night preceding the orchestral visit, the Lima Etude Club gave a public recital, interpreting the various numbers. Two pianos were used. The artists were Geraldine Evans and Mrs. Clarence Klinger; Leona Feltz and Mrs. Andrew Dimond in the Berlioz number. Sudan Humston Macdonald and Mrs. Waldo Berryman, on two pianos, gave the Tchaikovsky music, and the Dvorak and Wagner features were illustrated by the records. A most interesting analysis of the program was given in its entirety by Ella Eysenbach. This affair, given at the Elks' Club, and free to the public, is recalled as a most successful innovation.

Lima society was also interested in the Cleveland Orchestra, for occupying a chair in the first violin contingent is Branson Harley Holmes, who moved to the Forest City early in the season. Mr. and Mrs. Holmes were, along with Conductor Sokoloff, guests of Mr. and Mrs. Frank Baxter.

A musicale introducing some of Lima's talented performers was a feature of the evening service November 4, at First Christian Church. These included Blanche Finicle and Margaret Gregg, soprano and mezzo; Allan Harter, bass;

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R. B. Mikesel, tenor; Mrs. Clarence Klinger, soprano; Nell Kriete, pianist; Aileen Scott, violinist; and Frank Shumate, baritone.

A sacred concert, November 4, preceded the vesper service at St. Paul's Lutheran Church, presenting Geraldine Evans, organist, and Dorothy Kleinberger Pettler, violinist.

Sousa and his band, on the 24th of October, packed Memorial Hall to the doors. The organization is a great favorite here. As the Shrine contingent in this section is very strong, he gave that new number in his program the major share of attention. H. E.

Long Beach, Cal.—(See Music On The Pacific Slope.)

Lowell, Mass., November 10.—Felix Fox, the well known Boston pianist, partnered with Richard Burgin, violinist, and Jean Bedetti, cellist, of the Boston Symphony Orchestra, gave a pleasant afternoon of chamber music before the Middlesex Women's Club, October 22, playing in excellent fashion the B major trio of Brahms, Opus 8; the F major of Saint-Saëns, Opus 18, and the A minor of Tschakovsky, Opus 50.

October 23 in the Memorial Auditorium the Denishawn Dancers duplicated their success of last year in an entirely new program.

The following evening, in the same hall, Maria Jeritz, dramatic soprano of the Metropolitan Opera Company, was heard in a well chosen concert program of operatic airs and songs. The singer made a pronounced impression; and wrote afterward to say that the enthusiasm of the audience was the most spontaneous tribute she had received on her brief concert tour. Max Rabinowitch, as piano soloist, also pleased the audience.

October 31, the Sistine Choir gave a most impressive program of ecclesiastical music. Already there is talk of a return engagement this season.

Pavlowa and her Russian ballet gave the new Egyptian ballet and a number of the favorite divertissements in The Memorial Auditorium, November 7. Theodore Stier had a capital orchestra at his command.

The Lowell Choral Society is planning to present The Messiah during the Christmas season, and the French choirs of the city, under the direction of Rudolphe Pepin, are also rehearsing a Christmas oratorio. S. R. F.

Miami, Fla., November 9.—The music season was formally opened in Miami, November 2, when an organ recital was presented by the Miami Music Club. Artists performing were Iva Sproul-Baker, Frances Tarboux, Mrs. J. Merrill White, and Amy Rice Davis. The program consisted of Stoughton's Egyptian Suite; Pastoral Suite by Demarest; Chorus of Angels, Clark; Traumeri, MacDowell, and a vocal solo, Song of Thanksgiving, by Allitsen. Mrs. Lon A. Warner read a paper on The Organ and Organ Music. Mrs. S. LeRoy Smith presided.

Mana-Zucca is expected back in Miami early in December, when she will resume her master classes at the Miami Conservatory.

Mrs. John C. Gramling won new laurels as a singer when she participated in the Maine Music Festival recently and shared honors with noted opera singers. Mrs. Gramling is a great favorite in Miami where her beautiful voice and charming personality are much admired. She had the distinction of being the only American-born and American-trained singer on the festival programs. Mrs. Gramling was invited to sing at next year's festival.

A new addition to Miami's musical circles is Mrs. Arthur McDaniel, formerly Olivet Gandy, whose stage name was Pachetti when she sang at the Metropolitan.

Mutchler's Concert Band played its final summer concert October 30, at Royal Palm Park, to a large audience. Erdell Mutchler, band leader, formerly with Pryor's Band, ranks high as a musician and composer. His piano-accordion solos have proven very popular with Miamians. One number on this concert program was composed by Frederick B. King, a Miamian—Arethusa Waltzes. Mr. King got his inspiration for the introduction of the waltzes from Arethusa of Grecian mythology, which story he cleverly expressed in music.

The Miami Artists' Quartet, composed of Lillian McKinney, soprano; Mrs. William D. Leach, contralto; L. M. Wanckel, tenor, and Percy C. Long, baritone; Edna Burnside, accompanist, made its first appearance with Mutchler's Concert Band recently, and sang the quartet from Rigoletto.

The Student Music Club enjoyed a Halloween program at its recent meeting in the home of Mrs. E. V. Blackman. All musical numbers were suggestive of witches, gnomes, dwarfs, etc., and the musicians performing on the program were Lottie Lucile Smith, Margaret Ring, Juanita Bell, Florence Conklin, Ruth Frisbie, and Hannah Law. E. E. Madeiro, widely known musically, addressed the club. S. L. R. S.

Mobile, Ala., October 27.—The San Carlo Opera Company presented Madame Butterfly, with Tamaki Miura in the title role and an all star cast, to an audience that was most enthusiastic. Impersonating the character of Cho Cho San, the charming little Japanese artist sang herself into the hearts of her audience, bringing out with dramatic appeal all of the exquisite pathos and tragedy of the role. Outbursts of applause were frequent. Elvira Leveroni, as Suzuki, sang and acted well. Lodovico Tomarchio, as Pinkerton, was entirely equal to the demands of the part and worthy of high praise. Graham Marr, with rich, sympathetic voice, was Sharpless. A splendid orchestra, under the direction of Aldo Franchetti, had a full share in the success of the opera.

The Chopin Club presented its first recital program of the season before a large assembly, October 25. The club plans a monthly concert. The October recital opened with Hymn to the Sun, Rachmaninoff, played by an orchestra composed of Mrs. W. G. Horn, Alice and Ethel Dyas, and Mrs. Vineyard; with Mrs. Karl Klinge at the piano. Mary Allen sang The Kiss, by Lemont, in a beautifully clear soprano. Lottie Perkins displayed great artistry in her rendition of La Fiestra, and Sunrise, compositions of Cedric Lemont. Another American number, A Picture, by Pearl G. Curran, was exquisitely sung by Mrs. N. C. Van Devender, while Mrs. W. R. Batchelder, in masterly fashion, played the prelude, by Rachmaninoff. Mrs. W. G. Horn, who played Chante Arabe, by Rimsky-Korsakoff, gave an excellent interpretation of this delightful Russian number. Great interest was shown in the Russian-American program planned by the prospectus committee. An interesting talk was given by Salome Garnett concerning facts brought before the National Federation of Music Clubs at the biennial convention held in Asheville, N. C., last summer. Miss Garnett

attended as a representative of the Chopin Club. A special drive will be put on for associate members.

The B Major Orchestra and Music Club held an election of officers as follows: President, Rose McPhillips; secretary, Barbara Fitch, and treasurer, Elva Wallace. Plans for the coming year were enthusiastically discussed.

Irene Castle appeared for the first time in Mobile, with Duke Yellman and his celebrated orchestra. She charmed a large audience at matinee and evening performances. K. M. R.

New Castle, Pa., November 5.—The first number of the Rhys Williams' course was given October 7 in the Lincoln High School Auditorium by Arthur Middleton, of the Metropolitan, with Charles Baker at the piano.

The Melba concert, which was the first of the May Beagle course, was given at the New Benjamin Franklin Auditorium, October 20. Melba was assisted by Prince Obolensky, bass; Georges Miquelle, cellist, and Carl Lamson, accompanist.

Saturday evening, November 3, under the auspices of the Lions' Club, the United States Marine Band gave a concert in Benjamin Franklin Auditorium. It was announced from the stage that this was the largest audience ever assembled in New Castle.

Mrs. H. L. Gordon, new president of the Wednesday Morning Club, has arranged a series of concerts to be sponsored by the club. One of the series was given in the First Presbyterian Church, October 24, by Rebecca Garvin, contralto, of the First Presbyterian quartet; Florence White, soprano, and Helen Madden, pianist. It is no disparagement to the others to say that Rebecca Garvin deserves special attention for her exceptional singing. P. B. P.

Philadelphia, Pa.—(See letter on another page.)

Providence, R. I., November 7.—The city of Pawtucket, adjacent to Providence, has come into its own in the recently finished LeRoy Theater, with seating capacity the largest in the State. Here Charles Hackett opened a series of charity concerts under the auspices of the Elks, and was warmly received. Solon Alberti assisted as pianist.

Mable Woolsey presented the Justine Ward method at the first meeting of the Schubert Club, and Mary Cull gave other musical items.

Bertha Coupe Bigelow presented her advanced violin pupils in a recital at Fairman's Hall. Charles Yost directed the playing of the Unfinished Symphony.

Carmela Ippolito, the new young Boston violinist, gave a recital at the Providence Plantation Club and was well received.

Ultra Modern Twentieth Century Music was the subject of the program which Ruth Tripp had in charge for the regular meeting of the Chaminade Club. Compositions by Carpenter, Goossens, MacFayden, O'Hara, Kreisler, Rissland; MacDowell, Shuk, and Glazounoff, were rendered by Helen Schanck pianist; Virginia Boyd Anderson, violinist; Mrs. George H. Lomas, contralto; Ruth Williams, pianist; Ruth Moulton, violinist; Helen Smith, cellist; Dorothy Joslin, Ruth Tripp, Grace G. Reynolds, accompanists, and Candace Cork Winter, soprano.

The Zimmer Harp Trio, Nellie Zimmer, solo harpist; Louise Harris, second harpist, and Gladys Crockford, harpist and pianist, assisted by Mario Cappelli, tenor, gave a very enjoyable program at the Western High School for the opening event of the Teachers' Course.

The ladies of the Providence Art Club enjoyed a delightful program by Calista Rogers, of London, at their first afternoon musical of the season. Helen Tiffany, formerly of Boston, was her accompanist. The program was composed of novel and unusual songs, all new and for the most part by British composers, several of them as yet unpublished. Miss Rogers was entertained the day before at luncheon by Anne Gilbreth Cross, chairman of the ladies' advisory board of the Art Club.

John B. Archer gave his first of a series of six lecture recitals under the auspices of the School of Designs, at

Memorial Hall, recently. Louise Tracy, soprano; May Stockwall Hillier, contralto; Harry Hughes, baritone, and Helen Schanck, pianist, assisted Mr. Archer.

Folk songs in costume featured the opening meeting of the Chaminade Club at Froebel Hall when Mrs. Dexter T. Knight, the newly elected president, presided for the first time. Mrs. Knight read an appreciation, in behalf of the club, of Mrs. George Hail, the retiring president; after which the artists of the day appeared in picturesque and colorful peasant costumes, typical of the country whose folk music they so cleverly interpreted.

The second annual concert by the Swedish Triangle Chorus was given at the Strand Theater recently. Lucy Marsh, soprano; John Herman Loud, organist, and May Forslund, pianist, were the assisting artists. Beatrice Warden was the accompanist.

Rochester, N. Y.—(See letter on another page.)

Seattle, Wash.—(See Music On The Pacific Slope.)

Saskatoon, Can., November 9.—Florence Macnair Hanson, violinist, and Lyell Gustin, pianist, presented the following pupils in recital on the evening of November 6 at the King George Hotel: Virginia Wilson, Gertrude Outhwaite, Eleanor Agnew, and Hermann Walecke, violinists; Josephine Kurtze, Millicent Lusk, Evelyn Eby, and Reginald Bedford, pianists. The program included works by Mozart, Kreisler, Brahms, Chopin, Ortmanns, Bach, Moszkowski, Liszt, and others. P. I. L.

Washington, D. C.—(See letter on another page.)



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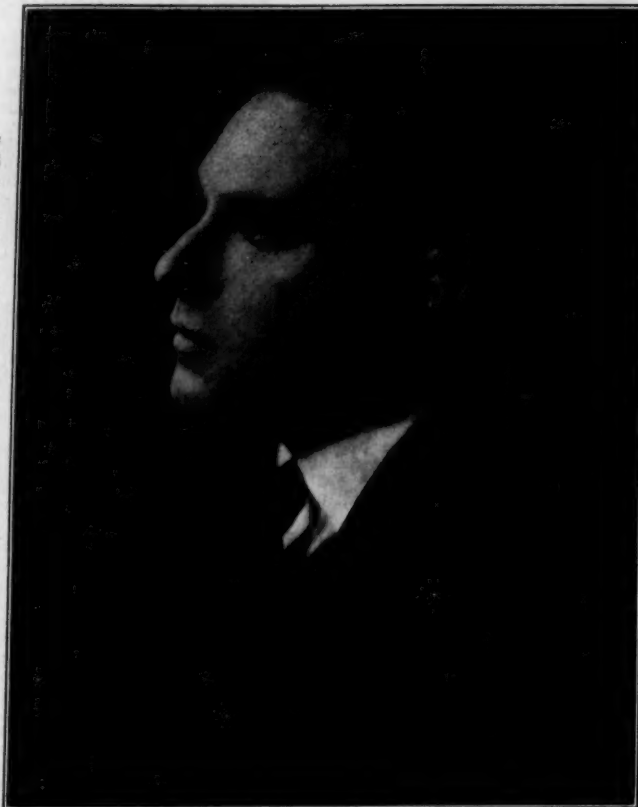
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MARGUERITE D'ALVAREZ, returned recently on the Olympic, coming directly from a most successful tour of England, her three London recitals to overflowing audiences creating unprecedented enthusiasm. Her concert tour of America this season embraces the East, South and Middle West. (Pacific and Atlantic Photos, Inc.)



GIUSEPPE BOGHETTI, vocal teacher of New York and Philadelphia. One of his artist pupils, Lisa Roma, soprano, has been engaged for a Coast-to-Coast tour of twenty-five concerts during January and February with the Little Symphony Orchestra of Kansas City. December 7 she will sing at the Biltmore Friday Morning Musicals in New York. Miss Roma will return from her Coast-to-Coast tour February 20, after which she will be available for spring festivals and concerts.



THREE NOTABLES OF THE MUSIC WORLD,

Charles Wakefield Cadman, the distinguished composer; John Steel, tenor, and Harold Flammer, publisher. Mr. Cadman has just written a new number, *My Thoughts Are You*. John Steel (right) wrote the lyrics and of course the smile on Mr. Flammer's face is proof conclusive that he is the lucky publisher.



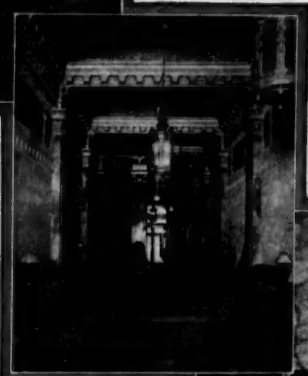
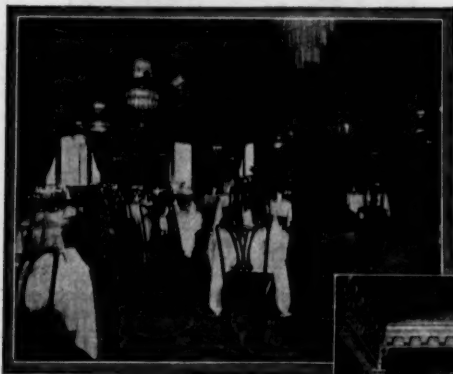
CLAIRE DUX AND MATTIA BATTISTINI in William Dux's Berlin home. The two famous representatives of bel canto have been creating a sensation in Europe recently. (Photo © Photo-News-Service)



CLARENCE DICKINSON, who has returned to New York from a summer in Spain and Portugal, opened his season's work with a performance of the *Elijah*, November 4, at the Brick Church, New York, with Inez Barbour Hadley, Rose Bryant, Arthur Hackett and Wellington Smith as soloists. The picture shows him at the traditional site of the Temple of the Holy Grail, Monsalvat, in the Pyrenees, Spain.

YOUNG AMERICAN ARTISTS VISITING FRANCE.

Richard Bonelli, well known operatic baritone, and Pauline Cornelys (Mrs. Bonelli), soprano, are spending the winter in Milan. Mr. Bonelli will sing at Monte Carlo next February and Miss Cornelys will also appear in opera. On their way to Italy they visited friends in France. (Right) At Paris: Norman Mason, American painter; Don Marquis, columnist of the New York Tribune; Pauline Cornelys; Paul Daugherty, painter. (Lower right) At Colombes: Visiting Mlle. Berthe Erza, French dramatic soprano, also known in America. Standing, left to right: M. Pommez, Mlle. Berthe Erza, Richard Bonelli. Sitting, left to right: Mme. Pommez (sister of Mlle. Erza); Maitre La Peyre; Mlle. Erza (another sister of the singer); Pauline Cornelys.



THREE VIEWS OF THE GREAT NORTHERN HOTEL,

a hostelry very popular with musicians sojourning in New York. (At the left) A corner of the large, light and luxurious dining room; (center) foyer at main entrance; (at the right) the lobby with reception room in the background, a place where artists delight in convivial conversation. The National Federation of Music Clubs convened at the Great Northern last week, and many of the members made their headquarters there.

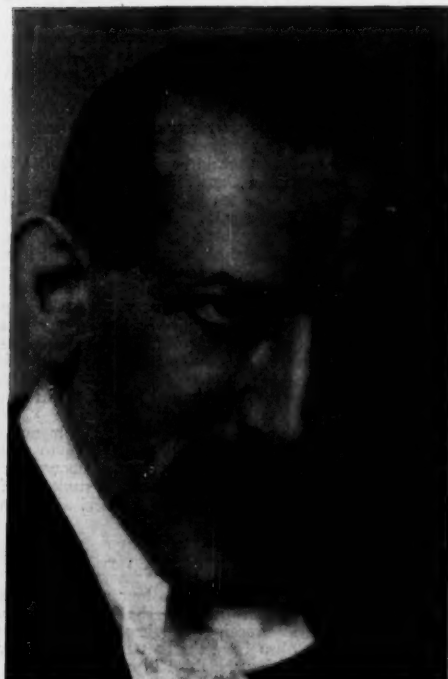


JOSEF SCHWARZ AND MRS. SCHWARZ in their home, Mariahalden, in Baden-Baden.



DICIE HOWELL,

soprano, photographed on her Carolina cotton plantation during her tour of eleven concerts in the South. The chrysanthemums shown in one of the snapshots were gathered in her mother's flower garden. Miss Howell will leave for the Middle West immediately after Thanksgiving.



GEORGE LIEBLING,

piano virtuoso and composer, who has won high European distinction in both those fields. Pupil of Liszt and Kullak, George Liebling logically is a brilliant player and scholarly interpreter. He will make a short American tour during the latter half of 1923-24, under the management of Jules Daiber, and perform, among other works, his own concerto for piano and orchestra.



GIACOMO PUCCINI

as Pietro Mascagni saw him twenty-two years ago. A rare cartoon of the composer, drawn by his celebrated colleague when Italy's most famous operatic writers met at the Café Imperial, Vienna, at two o'clock on the morning of April 25, 1902.



JOHN CHARLES THOMAS.

American baritone, with a nation-wide reputation both as actor and singer, played the leading role in the picture version of Stanley Weyman's book, *Under the Red Robe*, now being shown at the Cosmopolitan Theater, New York, and probably many other places across the country as well. On the opening night John Charles Thomas appeared in person and sang the Prologue to *Pagliacci*, accompanied by Victor Herbert and his orchestra, a combination that was cheered to the echo by a house full of enthusiastic film fans. The appearance of a singer-actor as assisting artist to the production of his own film is probably a unique event in music as well as in the pictures.



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Tamaki Miura Continues to Delight in Butterfly
Tamaki Miura, the charming Japanese prima donna, is still delighting audiences throughout the country with her famous impersonation of the title role of Puccini's Madame Butterfly. Following are some excerpts from the papers of Louisville, Ky., and Houston, Tex.:

There is only one Butterfly on the stage today—that statement will hardly be disputed. Tamaki Miura, a little plumper, but still the graceful and willowy Cho Cho San, was in wonderful voice last night, mastering the variously colored music of the long and arduous role of Butterfly with ease. From passion of truly Oriental type, to heart-breaking murmurs of despair, never for a moment did she lose the identity of the part, never was there a shade too much, an inflection too little. Of her melting grace, of her dramatic and expressive attitudes enough has already been said, and one can only offer confirmation of the general verdict—nothing can be added to or taken away from so perfect a performance.—Louisville, Ky., Star.

Tamaki Miura was an idyllic little cherry blossom lady, delicate, dainty, almost frail, yet strong to bear a hurt unflinching. She absorbed the attention every moment that she was on the stage. . . . Tamaki Miura has said: "I know how poor Butterfly feels. I am of her country and her type. I am Butterfly, while I sing it." She not only knew how Butterfly felt, she made the audience feel it, too. The pathetically courageous figure convinces those who see her that not to have seen Miura do Butterfly is not to have seen the opera at all. The never to be forgotten eloquence of her fragile little hands, the grace of her pretty dancing steps when she is happy and her dusky eyes like sleep—these are things which no American prima donna may ever hope to approach. . . . Butterfly sings almost constantly from the moment she comes on the stage, but Tamaki Miura



© Elain.

TAMAKI MIURA

found it not at all exacting. Her voice is in keeping with her figure and personality, not big and assertive, but of sufficient volume and compass to soar clear and sweet above the orchestra at all times and of sufficient dramatic quality to run the gamut of human emotions. Her art is reserved and suggests more than it reveals.—Houston, Tex., Chronicle, November 3, 1923.

In the Butterfly of Tamaki Miura one finds infinite charm. The Japanese prima donna is able to invest the pathetic little Cho Cho San with peculiar individuality, for she knows how a woman of her race would act under given conditions and can present the part convincingly. In addition she has a voice of pure quality, a good technique, considerable dramatic force, and brings to the interpretation a delicate attractiveness that is captivating and unusual.—Houston, Tex., Post, November 3, 1923.

Cincinnati Conservatory Holds Annual Frolic

An event that has engaged the attention of musical circles in Cincinnati for the past week was the Annual Frolic, held under the auspices of the Alumna Association of the Cincinnati Conservatory of Music, for the benefit of the Clara Baur Memorial Scholarship Fund, November 16. Every one, whether a graduate, student or just a friend of the Conservatory of Music, came out that evening and enjoyed the many attractions offered by the students and alumni of the Conservatory. The Frolic was held in the concert hall and the whole lower floor of the Conservatory.

A short but delightful program was given by the school orchestra followed by a vaudeville performance that gave an opportunity to its audience to see how clever the young men and young women who put on these stunts can be in a Frolic! Siegfried by the Wagnerian Wax Works (an adaptation from the original text), easily captured first honors for cleverness, especially as all parts were taken by men students of the Conservatory. Great Opera Stars was presented by students from the Operatic Training Department. Dancing, fortune telling, candy, cake and sandwich tables, pleased the young folks, while every one found The Gift Shop an inducement to purchase Christmas gifts in advance of the rush.

The Alumna Association, of which John A. Hoffmann is the president, was enabled to add a substantial sum to that already raised toward completing the necessary amount for this scholarship which will be open to worthy students of exceptional talent who wish to continue the musical education so needed for a professional career.

Gay MacLaren Wins Critics' Praise

Gay MacLaren has begun her season's tour which appears to be one of the most extensive that she has yet made. After each appearance she receives unanimous praise. The following excerpts are taken from the Salt Lake papers, her recent appearance there being the third in one year:

When one artist holds the audience spell-bound by acting the parts of an entire cast, the accomplishment is nothing short of unique.—The Deseret News, October 25.

This famous dramatic interpreter's previous appearances here were eminently successful and satisfying, but it is only just to say that the work last night was of a higher order than in either Enter Madame, or The Governor's Lady, the two plays which she gave last year. She gave the prologue and the entire three acts without faltering and with only two-minute rests between, depicting each and every role with fidelity and artistry, following action, gesture, stage business and vocal emotional expression in a manner that was really astounding.—Salt Lake Tribune, October 25.

A whole show in herself! That is about the most complimentary phrase that can be coined to describe the splendid impersonating of

Gay MacLaren, famous interpreter, who gave Salisbury Field's famous performance, Zander the Great, all by herself, before a house filled to capacity at the Salt Lake Theater last night. And when one says "capacity house" there is no attempt to advertise. Every seat in the old theater was filled from the gallery to the parquet and for the first time in many years the upper boxes were occupied.—Salt Lake Telegram, October 25.

Vreeland to Sing with New York Symphony

Jeannette Vreeland will make her first appearance in New York this season when she sings with the New York Symphony Society, Walter Damrosch conductor, November 22 (afternoon) and November 23 (evening). The quar-



Photo by Edwin F. Townsend.

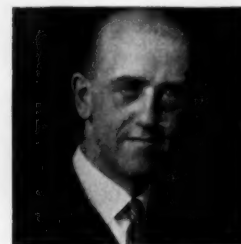
JEANNETTE VREELAND

tet, of which Miss Vreeland will be the soprano, is scheduled to sing He Doth Me Incline, from Beethoven's Fidelio. This New York appearance strikes the keynote of Miss Vreeland's season, as eighty per cent. of her bookings for the coming year are with symphony orchestras.

More Praise for Rose Phillips

Rose Phillips, accompanist and coach, has begun her season under very fine conditions. She has several artists working with her, and her specialty, German lieder and French songs, will have a special appeal to those who wish to perfect their artistry along these lines. The following letter was received regarding Miss Phillips' capabilities, and when an artist like Conrad V. Bos speaks in such glowing terms there can be no doubt of Miss Phillips' real ability:

I herewith recommend Miss Rose Phillips with great pleasure. She is an excellent accompanist and a fine musician.
(Signed) CONRAD V. BOS.



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WASHINGTON DELIGHTED WITH SYMPHONY SOCIETY PROGRAM

Damrosch Presents Samaroff as Soloist—Burmester Gives Recital—Sistine Choir's Novel Program—Philadelphia Orchestra Plays Wagner—Season's First Oratorio—Other Recitals and Concerts—Notes

Washington, D. C., November 10.—Large audiences have been the invariable rule at the musicals of the national capital in the past few weeks. Appearances of a number of artists not heard here in many years have added to the attractiveness of the series arranged by T. Arthur Smith, Inc., and Katie Wilson Greene.

FIRST CONCERT BY SYMPHONY SOCIETY

Under Walter Damrosch, and assisted by Olga Samaroff, the New York Symphony was heard at Poli's, October 23. Franck's symphony and Piere's *Cydalise* were the chief units programmed. Mme. Samaroff rendered the Schumann concerto in A minor in a wholly becoming manner. Mrs. Greene managed the affair.

VIOLINIST CREATES INTEREST

T. Arthur Smith, Inc., arranged a concert by Willy Burmester at the National Theater, October 25, which drew all connoisseurs of violin playing to hear the distinguished visitor. He was impressing in his rendition of Beethoven, Paganini and Hummel compositions, while Franz Rupp, the brilliant accompanist, gave a group of Chopin, Beethoven and Liszt with equal ability.

SISTINE CHOIR THRILLS LISTENERS

Led by Antonio Rella, the Sistine Chapel Choir gave a program of Perosi, Palestrina and Vittoria works, October 26, at Poli's, in such a manner that music leaders claim there has been no similar presentation here in a great while that could compare with the choristers' offerings.

DENISHAWN REVUE A DELIGHT

Ruth St. Denis and Ted Shawn provided a novel and valuable attraction on November 1 at the National. Compositions of Cadman and Griffes predominated the multicolored and artistic sets, though Spanish melodies were excellently combined with a gypsy act.

UKRAINIANS WITH BELOUSSOFF

Folk songs of Slav origin, together with Mexican and American themes, were primary on the program of the Ukrainian National Chorus, singing at the National November 2. Ewssei Beloussoff, Russian cellist, proved a satisfactory musician in his interpretations of Tchaikowsky, Scriabine, Rachmaninoff and Glazounoff. Nicholas Stember was the accompanist.

WAGNER BY THE PHILADELPHIANS

An afternoon of Wagner was Leopold Stokowski's offering at the first concert by the Philadelphia Orchestra, November 6. A sold out house greeted the Tristan, Walkure, Siegfried and Gotterdammerung excerpts, all of which were played with the usual skill of the organization.

WELL KNOWN BARITONE RETURNS

After an absence of some years, Emilio de Gogorza gave a song recital at the National, November 8, under the management of T. Arthur Smith, Inc. The art of this singer in the cosmopolitan program he delivered was of the highest and resulted in an ovation for the vocalist. Helen Winslow played excellent accompaniments for Mr. Gogorza.

SALVI AND THE DUNCAN DANCERS

Mrs. Greene presented a very attractive offering for November 9 when she booked the Duncan Dancers and Alberto Salvi, harpist, to open the Wilson-Greene series at Poli. Four numbers were given by the dancers, with music of Gluck and Mozart; Max Rabinowitsch at the piano. Mr. Salvi thrilled his audience with sundry compositions of melodic and technical value and was heartily acclaimed.

SEASON'S FIRST ORATORIO

George Harold Miller, director of the Choral Art Society, arranged a performance of *The Creation* at Central High School, November 9, one of the best examples of ensemble singing by local organizations heard in a considerable time. The leads were efficiently sustained by Clara Young Brown, J. F. M. Bowie, and Charles Tittmann. Assisting the society was the symphony orchestra from the Washington College of Music, led by C. E. Christiani. The players displayed well rounded and impressive execution of the first movement from Haydn's second symphony, and also in the accompaniments for the society's work.

GERTRUDE HENNEMAN PLAYS

Under the auspices of Arthur Jordan Company, Gertrude Henneman, local pianist, gave a group of numbers at the company's studio November 1, before a large and enthusiastic audience. Her interpretations of the Debussy compositions were of interest and value, while the Chopin renditions proved the merit of the young artist. Frances Sherger, soprano, charmed with several songs by Dvorak, Ross and Curran. Frank Kimmel spoke intelligently on the modern song as related to the classics.

UNIQUE RECITAL BY HARPISST AND SINGER

Mildred Dilling, harpist and Ratan Devi, chanteuse, began the evening series of concerts at Central High School with a picturesque recital on November 5. Miss Dilling was graciously received in compositions by Bach, Handel and Piere, which she delivered with thorough regard for the technical worth of each. Miss Devi, in costume, offered

a group of Indian melodies that for novelty, interest and beauty could scarcely be exceeded. The plaintive expressions of the race were thoroughly instilled in characteristic airs and she was recalled again and again.

VICTOR GOLIBART GIVES CONCERT

In joint recital with Elizabeth Winston, pianist, November 6 at Kitt Hall, Victor Golibart, tenor and vocal coach, gained new laurels for his artistic singing of French, Italian and English compositions. Miss Winston's performance was enjoyable in every sense, as were the accompaniments of Katherine Weber, Mr. Golibart's assistant.

VIOLINIST AND PIANIST SCORE

Another musicale of interest was that given by the Kitt Company, October 30, when they presented Maurice Shrowski, violinist, and Frank Schoedler, pianist, before a large and appreciative audience. Mr. Shrowski and Mr. Schoedler offered the Nachez concerto in D minor, with feeling, good tone and intelligent interpretation throughout. Additional groups were given by each artist to the delight of the entire gathering. Mrs. Shrowski's assistance at the piano was highly commendable.

GERTRUDE LYONS WITH ARMY BAND

On October 15, a concert by the Army Band, W. J. Stannard, leader, was given at the Women's City Club. Gertrude Lyons, lyric soprano, appeared as soloist and sang *Se Saran Rose*, by Ardit, accompanied by the Army Band. Other numbers which appeared on the program were Dahlquist's march, *Semper Paratus*; Kellar-Bela's overture, *Lustspiel*; a selection from the Prince of Pilsen, and Waldteufel's valse, *Tres Jolie*.

NOTES

S. Ziedel, violinist, formerly with the Minneapolis Symphony Orchestra, has been appointed concertmaster at the Metropolitan Theatre.

Three competent artists gave a benefit program at Trinity College November 6. Mildred Dilling, harpist; Theresa Hubner, contralto, and John Victor Walsh, pianist, contributed to the success of the occasion.

Luise Corey was heard in the first of her monoperalogues during the past week when she presented her version of *Rigoletto*, with Elizabeth Gardner Coombs as accompanist.

At the annual luncheon of the Rubinstein Club the musical program was rendered by Elizabeth Gutman, soprano; Amanda Ramsdell, violinist, and Helen Corbin Heintz, pianist. Ruth Gervais was the accompanist for Miss Gutman.

Mabel McCalip, contralto; Harry Meyers, baritone; Elsie Jorss, soprano, and Mary Frost, reader, were the guests for the lobby concert of the Y. M. C. A. the past week.

Charles Wakefield Cadman was the guest of honor at the Arts Club, Monday last. Following the dinner, Mr. Cadman played some of his recent compositions while Princess Tsianina sang several of his most popular songs.

Dr. and Mrs. T. S. Lovette entertained on Tuesday for the Princess Tsianina, who graciously rendered some of the best known airs from Cadman's *Shanewis*. Dr. Lovette played the accompaniments. Following the dinner and recital an informal program was given by the students.

August King-Smith, director of the King-Smith Studios, has been appointed organist and choir master at Old St. John's Church.

For the coming season the officers of the National Opera Association and Washington Opera Company have been announced as follows: Edouard Albion, president and general director; John B. Lerner, treasurer; Chas. H. Doing, assistant treasurer; George O. Totten, Jr., vice-president; Marietta Stockard Albion, secretary; W. Bowie Clark, chairman of patronage committee.

Lohengrin, the first operologue in the series by Marietta Stockard Albion, was given at the Cosmos Club November 3.

T. F. G.

Lisa Roma Scores Success

Lisa Roma, a soprano who has been creating much interest this season in musical circles, appeared recently in Montreal.

CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Berkshire Music Colony, Inc.—\$1,000 for chamber composition. Contest ends April 15, 1924. Hugo Kortschak, 1054 Lexington Ave., New York.

The Society for the Publication of American (Chamber) Music—Manuscripts should be sent under nom de plume to William B. Tuthill, 185 Madison Ave., New York.

The North Shore Festival Association—\$1,000 to composer of the United States for orchestral composition. Competition ends January 1. Carl D. Kinsey, 624 South Michigan Ave., Chicago.

New York College of Music—A number of free and partial scholarships in piano, violin, and voice. Examinations held daily during November from 2 to 4 p. m. 114-116 East 85th St., New York.

W. A. Clark, Jr., president of the Philharmonic Orchestra of Los Angeles—\$1,000 for the best symphony or symphonic poem for orchestra and \$500 for the best chamber music composition (trio, quartet, quintet, etc.) by a composer of the State of California. Contest ends January 1. Caroline E. Smith, manager of the Philharmonic Orchestra, 424 Auditorium Bldg., Los Angeles, Cal.

The American Academy in Rome—Competition for a Fellowship in musical composition, unmarried men, citizens of the United States. Manuscripts must be filed with Secretary of the Academy by April 1. For application blank and circular of information, apply Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York.

National Federation of Music Clubs—Competition of compositions to be performed at next biennial. Prizes offered for symphonic poem, cantata for women's voices, instrumental trio, children's chorus, harp solo, anthem, song, and Federation ode. Address Mrs. Edwin B. Garrigues, 1527 Spruce St., Philadelphia, Pa.

under the local direction of Victor J. Desautels, at the Windsor Hotel. An enthusiastic audience demanded several encores. R. E. Johnston, manager of the young artist, received the following telegram after the concert: "Lisa Roma possesses wonderful voice. Very well received. (Signed) Desautels."

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GOTHAM GOSSIP

The Verdi Club, Florence Foster Jenkins, president, which began a busy season with a musicale and dance in the Crystal Room of the Ritz Carlton Hotel October 31, will conclude its season with a rose breakfast, to be given at the Westchester Biltmore Country Club in May, 1924.

During this season three operas will be presented by the Verdi Club grand opera company. Cavalleria Rusticana was given in costume at the morning musicale at the Waldorf-Astoria Hotel November 21. Some of the artists in the cast were Marie Edelle, Claire Spencer and Filippo Culcasi. A twenty minute song recital by the Norwegian bass-baritone, Amund Sjøvik, will precede the opera.

The morning ended with a reception, when the committee, Mrs. Clarence Lee Hilliary, chairman, and the Benvenuto committee, Mrs. Louis C. Naiswald, chairman, received with the president and other officers.

The Ways and Means Committee of the Verdi Club, Mrs. Arthur H. Bridge, chairman, was entertained at tea at the Algonquin Hotel on Friday afternoon. Among those present were Mesdames J. E. Crum, assistant chairman of the committee, Charles Taylor, Charles Bartholomae, G. W. Fiske, John Simmons, Frederick Pennell, Henry M. McDowell, John F. Sipe, John Moran, Bruce Bushong Press, Misses Mary Oaks, Rosina M. Scarpetti, and Florence Foster Jenkins.

NEW YORK SCHOOL OF MUSIC AND ARTS RECITAL
Continuing the regular Thursday evening recitals at the New York School of Music and Arts, that of November 8 brought several interesting novelties. Trios for piano are frequently programmed, and the overture to Tancredi (Rossini), played by Misses Mary and Victoria Regalbuto and Winifred Nichols, opened the program brilliantly; the three pianists form a unity which produces spontaneous effects. Mildred Coste is both singer and pianist, and was heard in the former capacity in Sanderson's Spray of Roses, in which her pretty voice and intelligence came to the fore; she played Wagner's By Silent Hearth with musical feeling and clean technique, and proved in her double debut that she is highly gifted. Mildred Eyerma was another singer of rich voice and distinct enunciation, and Elizabeth Hain played Chaminade's C minor study from memory, showing great talent and animation. Mary Regalbuto played Liszt's tenth Hungarian rhapsody with fine brilliancy and unexpected force, for she is still in her early teens. Charming Mary Oleyar, Arline Felker and Gladys Birkmire, with F. H. Warner at the piano, were further items on this program.

MRS. MOREY PLAYS FOR OHIO WOMEN
Grace Hamilton Morey, pianist of Columbus, Ohio, played piano solos at the November 12 meeting of the Ohio Women in New York, Waldorf-Astoria Hotel, these including works by Brahms, Scarlatti, Chopin, Liszt and others. Extreme brilliancy marked her too energetic playing of everything. Contrasting with it was the music played on the reproducing piano, including records by Bloomfield-Zeissler, Philip Gordon and others, these being introduced with appropriate remarks by John Tasker Howard, who spoke on Music for Everybody.

ELSA FOERSTER, DUSSELDORF PRIMA DONNA
The American girl, Elsa Foerster, whose parents live in Wood Ridge, N. J., continues to win splendid press notices from the Dusseldorf, Germany, papers, the most recent of which praise her in her appearance as soprano in Queen of Saba, Aida, etc. Critic Schneider remarks on her singing and acting, both of highest quality; Heinzen was pleasantly surprised with this blooming voice and actress; shining ability was found by Luders, and the Tageblatt says: "I have never heard such a beautiful vocal performance." All of which must encourage this twenty-four year old American girl.

BOARD OF EDUCATION RECITALS, LECTURES AND CONCERTS

The schedule of free lectures, etc., maintained during the school year by the New York Board of Education, is usually displayed at branch libraries throughout the greater city and elsewhere. Some of the most eminent artists and soloists in America furnish the musical features. For instance, Elly Ney gave a recital, auspices Stadium Concerts Committee, at Washington Irving High School, November 15; Marguerite Potter gave talks, illustrated by vocal selections, on modern operas at various schools, with stereopticon views, also arias on the Victrola; Gerald Reynolds talked on Appreciation of Orchestral Music; G. A. Randegger, on Genius of Italy; and other affairs were given by Marie Josephine Wiethan, Charles D. Isaacson, Sally Hamlin, Edward Bromberg, and June Mullin.

PAULA HEMMINGHAUS AN EXCELLENT CONTRALTO

A private audience recently heard Paula Hemminghaus, the young contralto, and found her voice, manner of singing, and that important feature, herself, most interesting, all combining to bring her to the forefront. She sang Before the Crucifix (La Forge) with devotional churchly expression, and Unter Sternen (Weingartner) with breadth of tone of most enjoyable quality. Her range, too, is unusual, and everything points to a fine future for this young singer.

CROOKS TO SING LISZT'S THIRTEENTH PSALM

Richard Crooks has been engaged by the Reading, Pa., Choral Society to sing a performance of Liszt's Thirteenth Psalm on December 20, thus adding to the substantial list of engagements already announced. Another oratorio engagement is The Messiah, in Philadelphia, December 26, just prior to his appearance as soloist with the Boston Symphony Orchestra under Monteux at Fall River, Mass.

IT WAS EUGENIO PIRANI'S PICTURE

The renowned artist, Francis Day, who last summer drew a picture of his friend, Eugenio Pirani, the composer and pianist, was not a little surprised to see his sketch reproduced in Sunday's Brooklyn Eagle, with his own, not the noted musician's name as label. The next number of the Eagle remarked that the "owner of the aforesaid lineaments was not Francis Day but Eugenio Pirani."

WARFORD PUPIL FOR LECTURE COURSE

Anna Flick, soprano from Claude Warford's studios, began a series of lecture recitals for the Board of Educa-

tion on November 21, at Public School 47, Bronx. This recital was on Modern American Composers and their Songs, and included numbers by MacDowell, Chadwick, Foote, Beach, Scott, Cox, and Warford. Willard Seltberg was at the piano.

NEW ENGLAND WOMEN HEAR SINGERS

November 8 the National Society of New England held a memorial service in the Waldorf-Astoria Hotel at which Mrs. Winchester Fitch and James Stanley contributed appropriate solos, with John Doane, organist, Church of the Incarnation, at the piano. Lillie d'Angelo Bergh, well known in musical circles, also read a poem.

MUSIC STUDENTS' LEAGUE AFFAIRS

Julia Le Vine, Viola Sherwood, Wesley Sontag, Alex Reid and Esther Arnowitz contributed piano and vocal numbers by modern composers at the October Student Concert of the M. S. League, Leslie Hall. John Prindle Scott was a special guest. Meetings at the Musicians' Club and radio concerts are also given under the auspices of the league, of which J. Fletcher Shera is president and Florence Mendelssohn, secretary.

BROUNOFF SINGS AND PLAYS OWN WORKS

Platon Brounoff, composer, pianist, singer and lecturer, gave a piano and vocal recital consisting of his own works as well as Russian and other folk songs under the auspices of The Harlem Forum, November 4. His latest piano composition, The World's Peace March, was a feature of this affair.

GUSTAVE L. BECKER APPEARS BEFORE ALTRUIST CLUB

November 12 Gustave L. Becker gave a talk on The New Musical Education, assisted by Gladys Weller, soprano, who sang three groups of songs, some of them by Mr. Becker, with Marion Van Worst, accompanist. Mr. Becker's lecture was on the lines of enriching mind and soul, so bringing nearer the age of altruism.

ALLEN AND MILLS GIVE CONCERT

In the Della Robbia Room of the Vanderbilt Hotel, November 18, Mary Allen, contralto, and Walter Mills, baritone, sang at a special concert. These Sunday evening concerts attract considerable attention, leading artists being heard.

LENORE FERRER ARRIVES

Albert Ferrer and Cecelia Hanfman Ferrer, the latter being solo soprano of Port Chester, M. E. Church, announce the arrival of Lenore Ferrer, their opus 1, on November 10.

COURBOIN TO PLAY DEEMS TAYLOR WORK

Charles M. Courboin will play his final recital in the fall series at the Wanamaker auditorium, Friday afternoon, November 23, at 2:30 o'clock. A feature of the program will be the first performance of his arrangement for organ of the Dedication from Deems Taylor's orchestral suite Through the Looking Glass. F. W. R.

Buffalo Enthusiastic Over Anna Hamlin

Anna Hamlin, coloratura soprano, won some splendid press tributes following her appearance at the recent Buffalo Festival. Edward Durney, in the Buffalo Evening News, stated: "She is a young artist of charming presence whose performance betrays a keen intelligence and a faith-



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ANNA HAMLIN

ful adherence to the highest ideals of her art." According to the critic of the Buffalo Courier: "An extra attraction and one of peculiar interest was the first appearance here of Anna Hamlin, the gifted young soprano and daughter of the late George Hamlin, one of America's greatest artists. Miss Hamlin, who is a pupil of Mme. Sembrich, has something of the ingratiating manner of her father, and a charming stage presence. She sings with extreme refinement, a command of exquisite pianissimo, and no forcing of a voice of lovely quality." Mary Howard, in the Buffalo Express, said that Miss Hamlin won a place for herself by her charming voice and personality, as well as her musical feeling. November 14 the singer gave a recital in Buffalo, and again was well received by her audience and lauded by the critics. December 2 there will be an appearance in Chicago.

Levitzi Opens Tour

Mischa Levitzi opened his tour recently at Rutland, Vt. He will follow this up with a tour extending as far as St. Louis and Minneapolis before returning for his first New York recital of the season in Carnegie Hall, on December 4.

ROCHESTER CROWDS THEATER TO HEAR JOHN McCORMACK

Schumann Heink Also Draws Capacity Audience—Opening
Orchestra Concert—Afternoon Programs—
Chamber Music

Rochester, N. Y., November 5.—The largest audience that has yet attended a musical event in the Eastman Theater heard John McCormack in a delightful song recital on October 24. The concert was the first in the Wednesday evening series and found every seat in the theater filled, with several hundred standing and seated on the stage itself. Added interest centered about the occasion in that it marked McCormack's first Rochester appearance in four years. The tenor was in splendid voice and was called back repeatedly for encores, in addition to his regular program which included two Handel arias besides the simpler songs without which a McCormack concert would be incomplete. Mr. McCormack had as assisting artists, Lauri Kennedy, cellist, and Edwin Schneider, pianist.

SCHUMANN HEINK AT EASTMAN THEATER.

Another capacity audience which again overflowed to the platform heard Mme. Schumann Heink at the Eastman Theater, in the Wednesday evening series, October 31. There was one group of English songs, in addition to the Handel, Wagner, Schumann and Brahms compositions. Last came the most brilliant number of the evening, Ardit's Bolero, sung by request. Mme. Schumann Heink was genial and gracious as ever, and returned to sing Holy Night, at the close of the program. Her assisting artist, Florence Hardeman, shared the honors with her violin, and played an obligato for Lieurance's Waters of Minnetonka, which was given twice as an encore. Katherine Hoffmann was at the piano.

OPENING CONCERT OF ROCHESTER PHILHARMONIC ORCHESTRA.

The opening concert of the season by the Rochester Philharmonic Orchestra was given in the Eastman Theater on the evening of October 17. The significance of the occasion was reflected in the brilliance and enthusiasm of the large audience, as well as in the magnificent performance of the new symphony orchestra. Eugene Goossens, the young English composer, conducted the musicians in quiet, earnest manner, entirely free of affectation. The orchestra played Brahms' second symphony; and with the soloist, Joseph Press, Dvorak's concerto for cello and orchestra. Mr. Press is cellist of the Kilbourn Quartet, and was heard in a number of concerts here last season. Mr. Goossens received unstinted applause and tokens of appreciation in gifts of flowers.

AFTERNOON CONCERTS BY ROCHESTER PHILHARMONIC ORCHESTRA.

An innovation in Rochester has been a series of three Wednesday afternoon concerts by the new Rochester Philharmonic Orchestra, two of which have been given. Skeptics, who had predicted a mere handful at such a time, were amazed at the number of music lovers who turned out for the first concert. A larger and even more eager audience was in the Eastman Theater for the second afternoon program, October 31. Eugene Goossens conducted the orchestra, wisely choosing music of popular appeal. On both occasions scholarship students in the new operatic department of the Eastman School of Music had an important part in the program. This department is developing rapidly under the guidance of Vladimir Rosing. Students who sang at the first concert were Mary E. Silveira, Charles Hedley, Mary Bell, Stewart Gracey and George Fleming Houston. Miss Silveira and Mr. Hedley gave solo numbers, after which they joined with the three others in a stirring performance of the quintet from Wagner's Meistersinger. The orchestra played the Smetana Bartered Bride overture; and the Tschalkowsky fifth symphony for the long number, a wise choice in view of the many students present.

Mr. Goossens' skill in leadership was evidenced again at the second afternoon concert, when he directed Mozart's C minor, or Jupiter Symphony. Operatic contributions included a baritone solo by George Fleming Houston, who sang the Pagliacci prologue with dramatic fervor and admirable technical skill; and the Rigoletto quartet, sung by Cecil Sherman, Mary Bell, Charles Hedley and Clyde Miller.

THIRD MONDAY EVENING CHAMBER MUSIC CONCERT.

The Kilbourn Quartet made its first appearance of the season on the night of October 29, to provide the third in the series of Monday evening chamber music concerts in Kilbourn Hall. It was the first taste of string quartet music that the new season has provided and confirmed the high opinion that the quartet won under its reorganized personnel last year, which brought Vladimir Resnikoff in as first violinist. It was both a graceful tribute and an evidence of sound sense in program-making that put in the center of the program a work by Eugene Goossens, who is achieving notable results as conductor of the new Rochester Philharmonic Orchestra. The selections were two movements from the op. 14 quartet, the andante molto and the allegro giocosa quasi burlesca, two strikingly contrasting themes. Mr. Goossens was present at the performance and acknowledged the applause that followed the playing of his music.

LAMOND PLAYS AT KILBOURN HALL.

Lamond, the pianist, was the artist, October 22, in the Monday evening series in Kilbourn Hall. Lamond was a student of Von Bulow and followed in his master's footsteps in achieving special recognition for his Beethoven playing. Thus the interest in his recital centered about his interpretation of the Apassionata sonata.

Notes.

Advanced students of the Eastman School of Music are presenting a series of free recitals Tuesday afternoons in

Kilbourn Hall. Students from the piano class of Pierre Augieras gave the first recital, and another was given October 23 by the operatic training department.

Harold Wollenhaupt, a young baritone, whose voice has aroused much interest among musical patrons of the city, is leaving for New York where he will continue his studies. Mr. Wollenhaupt gave a farewell recital before his departure.

The Rochester Bach Chorus, which was organized last spring under direction of Guy Fraser Harrison, has started rehearsals for a performance of the Bach Christmas Oratorio. Mr. Harrison is organist of St. Paul's Church and a member of the Eastman School of Music faculty.

The United States Marine Band gave two concerts in Convention Hall, October 26 and 27, under the direction of the Rochester Rotary Club, the proceeds of which will go toward work among crippled children of the city. Eighty pupils of the school for crippled children attended one of the concerts.

During John McCormack's stay in Rochester he heard Mary E. Silveira, of the operatic department of the Eastman School of Music, sing an aria from Rossini's Barber of Seville at the first matinee concert of the Rochester Philharmonic Orchestra. So impressed was the Irish tenor with her voice that he commented on it following the concert and predicted a great career for her. Miss Silveira is only nineteen years old. Her home is in Gloucester, Mass., and she had just completed two years in the New England Conservatory of Music, where she studied under Charles White, when she won a Rochester scholarship.

The first recital was given last week by the newly organized Girls' Glee Club of Madison Junior High School, under the direction of Flora Fletcher. Evelyn M. Snow sang several solos.

H. W. S.

Adelaide Gescheidt Voice Principles Demonstrated

The first session of the season for the voice analysis class and hour of song at the Adelaide Gescheidt studios occurred November 6. This is a regular institution, planned for the education and development of students who follow the principles of Miss Gescheidt's system of voice production and art of singing. At these sessions definite ideas based on Miss Gescheidt's theories are demonstrated and discussed by the pupils. Miss Gescheidt has proved for the past fourteen years that her principles are based on facts, by the results obtained and demonstrated by the many singers who have gained positions in the vocal world.

The program contained solos and duets, all voices participating, in the order of their appearance as follows: Violet Dalziel, Esther Werner, Marian Vandersaal, Elliott Pfommm, Grant Kimbell, with Anne Tindale at the piano. Standard composers such as Mendelssohn, Secchi, Strauss, Mozart, Faure, Hue, Purcell, Hildach, and the Americans, White, Woodman, Horsman, Johnson, Homer, Huhn, Hageman and Buzzi-Peccia were represented by their songs and arias, and much good work by the young singers showed that "results tell" (this is the Gescheidt Studio slogan).

Modernisms

The International Composers' Guild announces that the first subscription concert of its third season, will be given on Sunday evening, December 2, at the Vanderbilt Theater, when the following program will be presented: Trois poemes, for soprano (Delage), Eva Leoni; piano pieces (Bartok, Hindemith, Lourié), Claudio Arrau; Herzgewächse, for soprano, harp, harmonium, celesta (Schoenberg), Eva Leoni, Marie Miller, Julius Mattfeld, Carlos Salzedo; Renard, a burlesque from Russian folk tales (Stravinsky), for two

tenors, two basses and chamber orchestra, sung by John Barclay, Jose Delaquerriere, Harold Hansen, Hubert Lin-scott, and conducted by Leopold Stokowski (by special permission of the board of directors of the Philadelphia Orchestra).

The second and third concerts will be given on the evenings of January 13 and February 3, and among the composers whose works will be heard are Casella, Cotapos, Ibert, Krasa, Malipiero, Rieti, Roland-Manuel, Ruggles, Salzedo and Varese. Tickets for these concerts may be had only by subscribing to the series.

Swedish King Sends Mme. Cahier Photograph

Mme. Charles Cahier has received, as a special mark of favor, a framed photograph of the King of Sweden with his monogram in gold, and signed by him. Mme. Cahier, who, among other distinctions has that of being "one of the most decorated women in the world," has been the possessor of the gold medal, Litteris et Artibus (lately bestowed on Mme. Sundelius), since 1915. It is the highest decoration given to artists, writers and scientific personalities by the King of Sweden, and a special point made by him is that he only honors with it those whom he has heard or with whom he has come in personal contact. Prince Wilhelm of Sweden, famous both as an author and big game hunter, has just sent Mme. Cahier a signed copy of his book, Among Dwarfs and Gorillas, which describes in part his expedition to Central Africa.

Marie DeKzyer in New Studio

Marie DeKzyer, well known soprano soloist in concert, church oratorio, etc., has taken a new studio, 10 West 47th Street, New York. Her fine reputation as a singer as well as her personal popularity are sure to attract many students of the voice.

Lambert Murphy to Tour California

Lambert Murphy sang with the Quartet of Victor Artists in Corvallis, Ore., on November 20, and will be heard in Spokane on November 22 and Portland on November 26. The Quartet will have a tour of California in December.

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REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending November 15. Detailed reviews will appear at a later date on those selections which this department deems sufficiently interesting and important musically.]

(Lorenz Publishing Co., Dayton, Ohio)

NEW GOSPEL QUARTETS for men's voices, by Lorenz, Wilson, Von Berge.

(F. & B. Goodwin, Ltd., London)

MODERN BRITISH COMPOSERS. Seventeen portraits, by Herbert Lambert, with a foreword on contemporary British music by Eugene Goossens.

(Boosey & Co., New York)

"MY HEART SINGS TO YOU. By Claude Ashley. THE LAVENDER SELLER. By Anne Page. SITTING THINKIN' (The Old Shepherd's Song). By Howard Fisher.

A PIPER. By Michael Head. BEATING HOME. By Wilfrid Sanderson. TAKE A LOOK AT MOLLY. By Lee W. Lockwood. THE SONG OF THE HOLLOW TREE. By H. Wakefield Smith.

WHY SHOULDN'T I? By Kennedy Russell. LORD, THOU HAST BEEN OUR DWELLING PLACE. By Louis Baker Phillips.

CARA MIA. By Kennedy Russell. SLOW, HORSES, SLOW. By Roger Jalowicz.

(Carl Fischer, New York)

New Compositions by Alfred Pochon

These include an arrangement of a Forlana by J. Aubert, 1678-1753, for violin and piano; Andantino Grazioso, from string quartet, op. 3 No. 1 (Haydn), also for violin and piano; and Scherzo-Caprice, for piano. The first of these is a gay melody in antique style arranged in a simple manner for the violin and not going out of the first position. The piano accompaniment is arranged with taste and adherence to the style of the times. The excerpts from the Haydn quartet is a popular and well known composition and a familiar tune that all the world loves. The arrangement for violin is attractive and effective and this piece will be found a welcome addition to the repertoire of the violinist, especially suitable to students.

The Scherzo-Caprice for piano by Mr. Pochon is dedicated "To my dear friend, E. R. Blanchet." Blanchet is as well known as an ultra-modernist and deals in strange harmonies and stranger melodies. Mr. Pochon is much less modern and his friendship for Mr. Blanchet evidently does not include a very great extent of influence from the Swiss composer. This is a graceful composition for piano, rather difficult and including a great many chromatics. It will be appreciated by teachers as an addition to their library of effective studies.

Song-Flight, Op. 61

By Arthur Farwell

This is a new composition by the well known Western composer for violin and piano. It is written in an awkward key for the violin—five flats, but will commend itself to players by its clear cut melodic lines and the opportunities it offers for violinists of tone color, bowing and phrasing. It offers no great originality and admirers of Farwell will be somewhat disappointed in it. This, however, is far from saying it is not a good composition, only Farwell's friends expect him to turn out great masterpieces, of which this is not one.

(G. Schirmer, Inc., New York)

New Compositions for the Organ

These comprise the First Organ Symphony by A. Maquaire, Masquerade by Harry Benjamin Jepson, Bach's fugue in D minor (edited by Edward Shippen Barnes), and Rimsky-Korsakoff's Hymn to the Sun, transcribed by H. Clough-Leigher. The first of these is an extended work covering all of forty pages and divided into four movements—allegro, andante, scherzo and finale. The movements are so attractive that each of them might well be used apart from the others. The writer shows himself to be a masterly contrapuntalist and to have a generally good idea of organ color and the use of its effects. It is needless to say that the work is difficult. It is a brilliant concert number. Jepson's Masquerade dedicated to Lynnwood Farnam is a light and joyous piece which will undoubtedly become a favorite selection with concert organists. It is full of strange conceits of harmony, rather inclined toward a modest modernism and which will be worth the while of every organist to get a copy of it and look it over. It is something new of its kind.

This new addition of Bach's fugue in D minor will be appreciated because of the dignity and care of the arrangement. Mr. Barnes has taken no liberties with Bach and makes several welcome suggestions as to interpretation, phrasing and registration. Rimsky-Korsakoff's Hymn to the Sun is so familiar and popular that it needs no commendation. This is an attractive arrangement of it for

organ and should meet with favor, although it appears at times to be rather unnecessarily difficult.

Transcriptions for Harp

By Carlos Salzedo

Harpists owe a debt of gratitude, both to the firm of G. Schirmer and Salzedo, for the publication of these transcriptions. They are excellently made and the publishers have evidently left Mr. Salzedo a free hand in their arrangement and editing. There are a few affectations as we are accustomed to expect from Salzedo, but not one of them may be considered a blemish, and Salzedo is such a masterly harpist and musician that the effect of his work should make an impression on modern methods of harp playing.

(Enoch & Sons, New York)

In God We Trust (with Organ Obligato), Op. 83

A Song by Mana-Zucca

This is a simple religious melody of light character to a short lyric by Irwin M. Cassel. It is needless to say that it is conceived in a masterly manner and that technically it is admirable in every way. It develops to a fine climax at the end and will be welcome by singers with strong voices as something which will offer them unlimited opportunities. A good song by a first rate composer.

(H. W. Gray Co., New York)

Scenes from a Mexican Desert

By Homer Nearing

This composition consists of five little pieces for piano: Sand Drifts, The Cactus, Mirage, Cruceta, The Adobe Mission. They are printed, strangely enough, not on ordinary size music paper but octavo, and are planned for organ as well as for piano. Some of the phrases, in fact, are so distinctly of organ character that it is not easy to conceive them as effective on the piano. The music is light and melodic and will give pleasure, especially to organists in search of new material.

(Willis Music Co., Cincinnati)

Three Organ Compositions

These are by Stanley Reiff and Campbell-Watson and are entitled Chant du Nuit, La Chanson Nuptiale and Le Bonheur. They are very nice, simple, effective, melodic compositions. The Chant du Nuit is especially to be recommended for its good tune and well-made accompaniment. Very attractive music—but why, Oh! why? the French names?

Winter Carnival March

By Leslie Loth (Orchestra Arrangement)

This is an arrangement of the popular march for orchestra. The arrangement is so made that it is satisfactory for piano and violin or any added number of instruments.

(John Church Co., Cincinnati)

We May Not Climb the Heavenly Steeps (Sacred Song)

By Charles Gilbert Spross

This song is one of the old-time kind that everybody still likes in spite of the inroads of modernism. There is nothing modernistic about Spross. He writes straight melody supported by straight harmony and concerns himself only with the beauty of his tune, its proper development and treatment. As worthy of his setting he has selected a verse by Whittier, and has built it into a serious song with a rousing refrain, or middle section, with a powerful accompaniment in eighth note triplets. This will be a popular song and deserves to be.

(J. Fischer & Bro., New York)

Gesù Bambino, Pastorale (for Violin and Piano, or Violin, Cello, Piano)

By Pietro A. Yon

This is very agreeable music which will be liked by all violinists. It is very simple, and presents no difficulties for any of the instruments. As might be expected, coming from a distinguished Italian, the work is melodic and exceedingly well made. It is a composition likely to become a classic.

(Composers' Music Corporation, New York)

Twenty-four Little Preludes

By Charles Haubiel (Two Books)

Trois Ecossaies

By E. R. Blanchet

Tuneful Technic

By Lucia Smith (Two Books)

Creole Love Songs

By Turner Layton

The forty-eight little preludes by Haubiel and the two books of Tuneful Technic by Lucia Smith are only of educational interest. They will please teachers of beginners. Blanchet, who would be practically unknown in this country were it not for the effective efforts of his friend

and admirer, Rudolph Ganz, turns to the Scotch and builds up highly modernistic pieces on Scotch idioms. Very difficult, but picturesque and well worth while.

Of the Creole Love Songs the poems, by Gordon Johnstone, are far better than the music, which is rather trite—also, in parts, hard, with repetitions of words on a high G. The composer is fond of waltz tempo, and seems unable to escape from it even in his highest moments. However, it is music of a popular sort and many people will like it.

(Hinds, Hayden & Eldredge, New York)

Callin' You (Song)

By Henry Wehrmann

Little Maid O' My Heart; Yearning for Thee (Songs)

By Robert Braine

The Music of a Baby (Song)

By Hector MacCarthy

Miss Spring (Song)

By Mary Willard

The Rose's Cup (Song)

By Willard Irving Nevins

Wee Little Cabin (Song)

By Clay Smith

Whoever it is that picks out the music for publication by this firm has a way of selecting things people are sure to like. This set of songs is altogether charming. Popular, it is true—but that is nothing against them—yet not cheap nor trivial. Callin' You is a slow waltz melody, simple, easy and attractive. Little Maid is a typical Irish song, and, like so many other Irish songs, it will be sung by the Irish and everybody else as well. Yearning For Thee is a more serious composition, very excellently made, with much skill, manifestly the hand of a master of composition. A pathetic sort of tune, full of deep tender passion. Music of a Baby is another waltz tune—the words are comic. Miss Spring is a Negro tune, very light and vivacious. It only spreads over two pages, but will probably become a favorite encore song. The Rose's Cup is less attractive than these others, rather more trite and commonplace, but is far from being a poor song. Wee Little Cabin is a sort of folk song. It is provided with a good violin or cello obligato.

(Sam Fox Publishing Co., Cleveland)

Maid of the West

By Clay Smith

Here is another new song from this well known composer, Clay Smith. Tuneful and with effective harmonies. The lyric is by another whom all musicians know, Rascoe Gilmore Stott. The combination is a fine one and they have created a number of the popular type which will find a place on many programs. Excellent for a prologue to a feature picture.

(Leo Feist, Inc., New York)

Forgive Them, They Know Not What They Do

By Ruth Rapoport

This composer has recently attracted attention through several very good songs which have been published during the past year. This one is the first sacred song of hers that has come to our notice, and in it we find the same regard for real musical construction which marked her ballads. This will be a welcome addition for the church singer. Published in F minor.

TEACHING MATERIAL FOR EARLY GRADES

(Carl Fischer, Inc., New York)

Team-Work Tunes

Compiled and Simply Arranged by Elizabeth Fyfe and Elsie Stewart Kimberly

A collection of twenty-five folk songs of various countries simply arranged for school ensemble in the early grades. Published for three violins, cello and piano. There is also an arrangement for violin solo and piano. The dedication is "To the team workers of The Mannes School, New York, and The West Newton Music School, for whom these tunes have been lovingly prepared." As nearly as possible authentic texts are given with each tune. A splendid work for school ensemble and to be used in conjunction with school choruses. A collection such as this cannot but be of great help to supervisors and aid in preparing the way for greater appreciation, on the part of the children for more advanced study. The title is clever and certainly the dedication gives the book serious consideration.

(Sam Fox Publishing Co., Cleveland)

Sacred Folio for the Piano (Vol. I)

By J. S. Zamecnik

A collection of twelve original compositions for the church and home composed by a musician whose works are extensively used. The average third grade student can play all of these and will give much pleasure to the home folks.



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(The Arthur P. Schmidt Co., Boston)

A Musical Calendar for the Violin

By Ida May Crombie

A collection of twelve little pieces, one for each month of the year, for beginners on the violin. January, for instance, is given the title of The Sleigh Ride, and so on through the year. Nice melodies to descriptive music for the piano accompaniment. The youngsters should have lots of fun playing these with their teacher. Teachers in search of new material should look these over.

(The Willis Music Co., Cincinnati)

Miniature of a Dutch Family

By Julia Fox

Four selections for first grade piano students. As the title indicates the little melodies are descriptive. Another feature is the catchy words for the teacher to read to the child so that its mind will be receptive to the atmosphere. Then, too, full page drawings, by Mott-Briegel, which frame William Webb's verses, are not only good, but also the child could color them with paints or crayons, thereby learning another lesson.

(The John Church Co., Cincinnati and New York)

Characteristic Studies for the Young Pianist

By Frances Terry

Another splendid collection, of fourteen studies, by a musician who knows what a fourth grade pupil needs in preparing pieces by Schumann, Chopin, and other works equally difficult. Each exercise is carefully marked and pedaled. In looking these over we find that the author has worked out this study, based on technical problems all students encounter when preparing for advanced piano playing. For example: "No. 1-4 and 7 are for motions of the wrist in legato and staccato." For the serious student who knows what he is about.

(G. Schirmer, Inc., New York)

Fourth Steps for the Young Pianist

By Hazel Gertrude Kinsella

Both teachers and students who have used this musician's former volumes, First Steps, Second Steps and Third Steps, will welcome this latest collection to her valuable series. As in the other works, she has prepared these for special needs of each pupil and to develop logically and in a well balanced manner, the pupil's capacity and ability to read music as readily as he would read a story. "It will be remembered that she has developed a rather interesting way of presenting the students with the lesson. First there is a short Historical Antecedote, introducing the individual composer, used as the foundation for the lesson. This is followed by questions on the lesson and then the lesson summary. Then there is always the Scale Drill. A splendid series for any teacher.

(Arthur P. Schmidt Co., Boston)

Three Pieces—Song Without Words, Bijou, Au Clair De Lune—(for Violin and Piano)

By Irma Seydel

These are simple pieces of the sort generally known as "educational." The keys are two, three and four sharps and three and four flats, so that there is variety of finger work. The violin parts are mostly in the first position and without double stops, but there are numerous passages where the choice is left to the player, either by the use of octave signs or small notes indicating that the student may use whatever his technical facility allows. Clair de Lune and Bijou are in the nature of studies. The Song Without Words is melodic.

Third Grade Pieces for the Piano

(The Century Music Publishing Co., New York. Certified Edition)

REMEMBRANCE (Reverie), by Barrington L. Brannan.
BELIEVE ME (Variations), by Sister St. Joseph.
COME BACK TO ERIN (Variations), by Sister St. Joseph.
RED ROSES (Valse de Salon), by R. Stoughton.
HYACINTHS (A Flower Song), by R. Stoughton.
HOPE (Songs Without Words), by Barrington L. Brannan.
SCENTED POSIES, by W. C. Powell.
BLINKING MOON (Three-step), by W. C. Powell.
SIS HOPKINS (Barn Dance), by Amy Mayer.
FROST ON THE PUMPKIN (Barn Dance), by Alice Fowler Judd. M. J.

Fucito Pupil Gives Operatic Concert

On November 11, Salvatore Fucito, the vocal coach, presented his pupil, Giuseppe Lombardo, tenor, in an operatic concert, with Laura Robertson, soprano, of the Metropolitan Opera, and Ignazio D'Amico, baritone. Mr. Lombardo displayed an admirable tenor voice, rich and clear, and of wide range. Opening the program, he offered Celeste Aida from Verdi's opera, and followed with a group of three numbers: Sanderson's Until, Massenet's Elegie, and Sultanto a te, by Fucito. This last number particularly drew forth a veritable ovation from a most enthusiastic audience. When Mr. Lombardo next appeared it was to offer the Tu Qui Santuzza, from Cavalleria Rusticana, in company with Miss Robertson, which was excellently interpreted by both artists.

Following the intermission he sang the Improviso, from Andrea Chenier, and the Col Sanguie Sol Cancellasi duet from La Forza del Destino, concluding with Addio Alla Mamma, from Cavalleria. There was no doubt about the fact that the audience had come to hear Mr. Lombardo sing. Many floral tributes were presented him, and the crowded house shouted its approbation following each of his selections.

Miss Robertson offered three short numbers by Rabey, Leoncavallo, and Eden, and an aria from Madame Butterfly. Mr. D'Amico was much appreciated in arias from Ernani and Rigoletto.

Bruno Huhn Quartet in Concert

On Friday evening, November 2, the Bruno Huhn Quartet (Grace Robinson, soprano; Devora Nadworney, con-

tralto; Lewis Zeidler, tenor, and Dudley Marwick, bass) presented a program for the Men's Church of Roselle Park, N. J. During the first part of the program Mr. Huhn's The Divan was heard and in the second part there were solos by the various members of the quartet, closing with the quartet from Rigoletto. Mr. Huhn furnished the accompaniments at the piano.

Estelle Lieblich Pupil Wins Success in Light Opera

Anna Jago, contralto, a pupil of Estelle Lieblich, has been creating a fine impression in light opera in Baltimore. Fol-



Apeda Photo.

ANNA JAGO,
pupil of Estelle Lieblich.

lowing are some excerpts from reviews of her singing in several roles:

(In Robin Hood.) Anna Jago was perhaps the most notable figure of the evening. Her voice is rich, flexible and colorful.—Baltimore Daily Post, July 17, 1923.

(In Firefly.) Anna Jago, a contralto that is pure gold, sang the beautiful In Sapphire Seas without a falter.—Baltimore American, July 24, 1923.

(In The Mascot.) At Dawning, sung exquisitely by the gifted contralto, Anna Jago.—Baltimore Daily Post, August 28, 1923.

Miss Jago has a contralto of rare power and sweetness.—Baltimore Evening Sun, August 28, 1923.

Anna Jago introduced Cadman's At Dawning, which was the musical gem of the evening.—Baltimore American, August 29, 1923.

American Pianists Win Paris Plaudits

Guy Maier and Lee Pattison returned to America after playing an engagement in Paris under the baton of Serge Koussevitzky, the famous conductor who becomes head of the Boston Symphony Orchestra next season. In the Paris edition of the Chicago Tribune, Irving Scherke reviews the performance in part as follows: "It were impossible for two artists to possess a better sense of ensemble; their unity and oneness are perfect; their playing is the dove-tailing of two sensitively musical personalities. The aesthetic give and take of their performances are so remarkable that you can safely place your hand on your heart and swear that here are pianists who were created for the art of which they have made themselves the happy exponents."

Sylvia Tell Triumphs with San Carlo Opera

Sylvia Tell, who joined the San Carlo Opera Company as premier danseuse, has made a "hit," according to the critic on the Houston Chronicle, who stated on November 4: "Sylvia Tell is a fairy. She is the spirit of youth, and the Gypsy dance in Il Trovatore and the interpolated dance in the Cafe Momus, were interpretations that were fairylike. In the Bizet L'Arlesienne, she was irresistible." The critic on the Austin American, of Austin (Tex.), October 31, said: "Not least among the attractions was the adorable Sylvia Tell, who gave a dance number in one of the opening scenes. She possesses charm that adds to the pleasure given by her excellent technic."

Warm Reception for Levitzki at Spartanburg

Mischa Levitzki opened the musical season at Spartanburg, S. C., under the auspices of Converse College, on October 29. Inaugurating the season with a piano recital was an innovation for that city and proved a big success.

Mr. Levitzki carried away his audience from the start, and was recalled four times after his first number. He had to give many encores and the applause was so great at the close of his program that he had to play a final encore. Spartanburg audiences as a rule are reported to display much less enthusiasm than that shown for Mr. Levitzki's playing, and no other pianist in particular has ever been received with such intense interest, it is claimed.

More Marie Sidenius Zendt Engagements

Marie Sidenius Zendt, who has recently returned from highly successful concerts in New York, Derby Line (Vt.) and Standstead, Canada, sang with the Minneapolis Orchestra on November 11. Mrs. Zendt was re-engaged for six concerts with the Lyric Glee Club of Duluth after her appearance at the Duluth (Minn.) Festival, September 24 and 25. She sang with the Glee Club at North Branch (Minn.), November 6; 7, at Center City (Minn.); 12, 13, 14 and 15 at St. Paul and Cambridge (Minn.). On November 25, Mrs. Zendt will be heard for the fifth consecutive season in recital in Elgin (Ill.).



BENNO MOISEIWITSCH

Who has just returned from a remarkably successful tournee in Australia and New Zealand, and will be heard in the United States for a limited number of engagements prior to sailing for England in December,

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REZNICEK'S HOLOFERNES A "BOHNEN SKETCH"

New Opera Has Popular Success in Berlin—Other Offerings—The Bible in Music—State Orchestra Not What It Was

Berlin, October 30.—American papers arriving here tell of riot and bloodshed in Berlin in such horrifying headlines that even the phlegmatic German burgher would get frightened, if he could read the despatches of the valiant Adlon correspondents of the American press. The few Americans remaining here, peacefully assembled around the tables of the American Luncheon Club (where the newspaper correspondents are strangely conspicuous by their absence) tell of hysterical inquiries cabled by solicitous "folks." And generally the situation reminds me of the week of "Communist terror" in Munich three years ago, which was without exception the quietest week of my life.

Of course, the political horizon looks black enough, and violence no doubt has occurred in isolated spots, when bread, at six billions of marks, jumped beyond the reach of the poor. But, lest any of my readers become solicitous about me, let me state once for all that while these terrifying scenes take place, I am usually witnessing, in all security, a pleasant little murder scene at one of Berlin's opera houses. It is possible, with good management, to behold three of these casualties within two days; though sometimes they are so nearly simultaneous that one has to take one's choice.

On Saturday night, for instance, while Barbara Kemp-Salome was having the Prophet Jokanaan beheaded at the Staat'soper, Michael Bohnen-Holofernes was being decapi-

does it herself. Her dying words: "I must not bear a son to Holofernes." Thus the Israelites learn what the audience already knows.

The rest of the second act (there are but two) serves only to characterize Holofernes as a proper brute. He kills one man—an officer—on the spot, because his speech betrays that he has cast covetous eyes upon Judith (before Holofernes has even seen her); he sends another to his death because he fears God more than his master. There is a voluptuous dance, calculated to rouse Holofernes' passion—more fleshy and realistic than Salome's dance, leaving nothing to the imagination except—good music. The first act, which is really a prologue to the second, is filled with the choral laments of the Bethulians (Jews), and rituals replete with augmented seconds, tritones and other conventional Orientalisms.

All of this, as all the music, is excellently made, dramatic in expression, appropriately and masterfully rather than subtly orchestrated. There are hardly any "motives," only musical declamation and delineation more or less apt, and a clever disposition of climaxes in a purely dynamic sense. It is opera reduced to the lowest common denominator—incarnated movie with clever fitted music. Its success stands and falls with Bohnen, who is said to want to "take it to America," where—one only hopes—he will not encounter certain sensibilities.

BOHNEN A MAGNIFICENT BRUTE.

For the sake of Bohnen this opera is worth seeing—even hearing. He is a magnificent man-beast, convincing in stature and gesture and in voice, bellowing big gobs of tone—not noise. His Judith, Marga Dannenberg, acted well but often cried rather than sang, and that out of tune. Leo Blech, the new musical boss of the Deutsches Opernhaus, gave a wonderfully sonorous and plastic reading to the score and held chorus, soloists and orchestra together in ideal unanimity. Aravantinos, the Greek scene-painter, borrowed from the Staatsoper for the occasion, supplied impressive and moderately realistic scenery.

For the sake of Bohnen, too, we have witnessed several performances at the Staatsoper, his real home. As a star-guest—now that he is accredited in America—he sang his familiar rôles, in Mona Lisa, Tosca, Meistersinger, Carmen. His Hans Sachs, which he is to do in America this season, is a histrionic *tour de force*—creating a big personality and keeping it in the center of the stage from beginning to end, not always with due consideration of the rest of the cast. Sopranos who are not used to that sort of thing should be warned that this Hans Sachs is apt to hold his Eva in a semi-embrace while she sings the "Spruch" at the beginning of the quintet. But then—by that time he may be doing something quite different. And—mit der Melodei ist er ein wenig frei; it takes a Tosca conductor to follow his rubati. . . .

As Escamillo he shouts too much for my taste, takes liberties with the melody of the Toreador song, but is a wonderful fellow just the same—one of nature's gentlemen, to use a common phrase. And in the love duet of the last



LEONID KREUTZER, PIANIST.

Caricature specially drawn for the MUSICAL COURIER by Maria Wetzel.

tated by Judith, in the new opera of Reznicek at the Deutsches Opernhaus. I had to choose Holofernes, because it was a premiere, though my taste in decapitations—and in operas—lies distinctly the other way. Jokanaan's head falls to the sound of two weird subtle whines of the strings; that of Holofernes to three times two heavy discords of brass and drums. That is the difference between Strauss and Reznicek, who are both out for gruesome, cruel effect.

HOLOFERNES, BY REZNICEK.

The substance of this Holofernes is a fusion of Aida and Salome, coarsened and simplified à la verismo; its undeniable success is called Bohnen. Hence also the title, which was originally (after Hebbel) Judith and Holofernes. Judith is the heroine of Hebbel's drama—Judith, the Hebrew maiden who goes out to kill the terrible Holofernes, King Nebuchadnezzar's general, and so to save her people from the destroyer's hand, and the drama arises from the soul-conflict in Judith, who also loves Holofernes, the man. But Reznicek robs this Judith of all subtlety, in order to make Holofernes, an animalistic, cruel, drunken Holofernes, the central character of his opera—a character which, repulsive as it is, must fascinate as long as just this man Bohnen, singer-actor-athlete, impersonates it. Never was a role more definitely written to suit a man's body—"auf den Lieb geschrieben" is the German expression for it. (Very aptly, someone has called the opera a "Bohnen sketch.")

Reznicek's Judith knows nothing of love. Her soul-conflicts such as they are, are primitive, and very short. A glance at her mirror (in Act I) suffices to make her recognize her mission, to change her woe to joy over the prospect of enticing Holofernes into her arms and liberating Bethulia. Once again, in Act II, she struggles, and for a moment offers her breast to Holofernes, choosing death rather than his embrace. But the brute rejects her life, desiring her body, and, picking her up in his arms, carries her off, like a beast of prey, to the inner recesses of his tent. (This feat alone, considering the weight of prima donnas, would seem to limit the part to Mr. Bohnen, a boxer of parts. . . .)

OPERATIC "SUBTLETY."

That, indeed, is the whole plot, except that after the deed is done Judith reappears, to throw the head of Holofernes out of the tent and terror into the hearts of the Assyrians. The curtain drops, and rises again to show Judith in the spot-light, surrounded by the victorious Hebrews. As her reward she wants to be killed. Unanimous refusal; so she

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A "DIFFERENT" CARMEN.

In Carmen, as in Mona Lisa, he has a partner that is his match. For, when all is said and done, Barbara Kemp is a great actress, uncontrolled like Bohnen himself, and therefore not always sure of her effect. Her Carmen is not the traditional one—a Carmen for German audiences, fatalistic, sinister, tragic. A proletarian figure, disdaining the charm that is the fragrance of Mérimée's gipsy girl. Mérimée's Carmen had ceased to love Don José when she followed the toreador; Kemp's Carmen seems to love him to the moment he drives his knife into her breast. Indeed, with true gipsy fatalism she rushes up to receive the deadly blow—thus rendering the beautiful logic of Aravantinos' scenery use-

G. M. CURCI

Stiedry resigned voluntarily and against the wishes of the powers that be, and Kleiber should not be made to suffer the results of ante-regnum intrigues.

A GERMAN FALSTAFF

Besides cancelling its passive resistance against Carmen (banished from the repertory since the occupation of the Ruhr), the Staatsoper has had the temerity to put on, in the midst of its conductor crisis, Verdi's Falstaff, for the first time in many years. A good Falstaff means the non plus ultra of operatic production; if it is below perfection it does not draw. Opera houses who are keen on box office results and weak on ensemble fight shy of Falstaff.

Fritz Stiedry had been entrusted with Falstaff, and, as Mr. von Schillings says, he would have put on a good one. But Stiedry went, and instead of bowing to the inevitable, Mr. Schillings temporarily appointed Selmar Meyrowitz for the job. Well, nothing happened. The performance wasn't bad, but not good. The recitatives and ensembles either dragged or were lost in a choppy sea of German consonants. The hale English atmosphere was lacking, and the three ladies on the stage were—well, not ladies.

Friedrich Schorr, whom the Metropolitan snatched from the Wagnerian Opera troupe as soon as they heard his voice, is as miscast for Falstaff as a thin six-plus-footer can be. His artificial baywindow looked like a comic disease, and he had unfortunately no more idea of the drunken knight than he has of the English language, for he pronounced himself "Sir Chone." Yet he sang excellently, and the famous monologue in Act III. might have been worse.

The excellent Scheidl, another tall giant, as Ford, was the best figure in the opera; the others are hardly worth mentioning. The decorations, by Pirchan, though picturesque, seemed to me as un-Falstaffian as the action, and as un-English as Pirchan's Gianni Schicchi house is un-Italian. This Gianni Schicchi performance, by the way, which I had occasion to see again, is one of the most charming things to be seen in opera. Scheidl, grotesque as he is in the role, is delicious, and everything "comes off" as it should. But Verdi is more difficult.

THE NEW BALLET-ERSATZ

To fill out the evening the Staatsoper follows up Puccini's little comedy with a batch of dance pantomimes that give the new ballet master of the opera, Max Ferpis, a chance to demonstrate his art. Interpretative dancing is taken more seriously in Germany at present than anywhere else in the world, now that Diaghileff and Isadora have run their course. The latest reform proceeds from Frankfurt,

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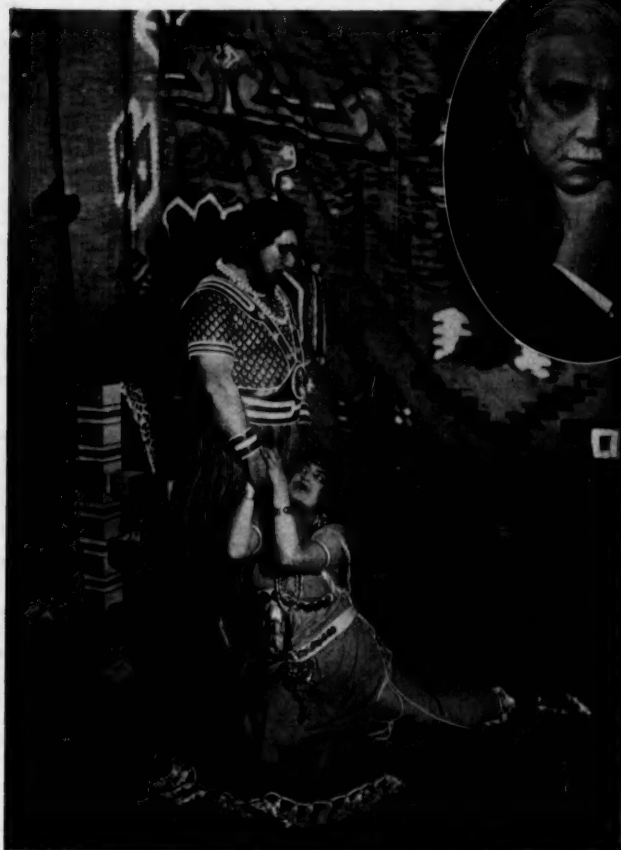
where a certain Rudolf von Laban teaches his philosophy. For the German "expressionistic" dance would seem to be a philosophy as much as an art—at any rate it is mighty literary. Mary Wigman is the leading pupil of Laban, and Max Terpis is a pupil of Mary Wigman—a new apostolic succession of the dance. Among other things, the new apostles dance without music—sometimes.

Well, Terpis is an artist. He danced, or rather pictorialized the seventeenth century dances of Respighi—solo. Then he and a little group of animated candy soldiers did the Rakoczy March—a gratuitous excursion into the cabaret, I thought; and then Terpis danced Tasso, to the music of Liszt, with genii and symbolically swathed figures about him. His postures and contortions were interesting, even compelling. But how can an opera house with high musical traditions permit good music like Liszt and Berlioz to be decimated, scratched through to the measure of feet, by a small orchestra? A sad derailment of art.

The conventional ballet's days would seem to be numbered at the Berlin Opera; still, one hopes that such excellent ballet performance as in the last act of Carmen (which is hardly surpassed anywhere) will not disappear from the repertory.

I have heard other performances at the Staatsoper lately. I have heard *Götterdämmerung*, with Schillings himself at the desk, really magnificent, especially as regards chorus and orchestra; I have heard *Tosca*, with the beautiful and beautifully voiced Mafalda Salvatini in the title role—a real Italian whose *Tosca* one is willing to believe. All in all I must say that the niveau of the new season is high, and the intention to "brush up" the repertory before attempting the

(Continued on page 58)



HOLOFERNES.

the new opera by E. von Reznicek, recently produced at the Deutsches Opern-Haus, Charlottenburg-Berlin. It was especially written to fit baritone Mitchell Bohnen, who carried it to a personal success. One photograph is a portrait of the composer, Reznicek, and the other shows Bohnen as Judith.

less; for in that last scene, in the ante-court of the circus, after the gates are shut, Carmen is caught like a wild beast at bay.

It is a strong figure, compelling, convincing despite its misunderstandings (in the Nietzschean sense, when he writes of Carmen). Kemp's whole desire seems to be to create something above the "cocotte" that is the cheap stage Carmen. The real Carmen is not a cocotte; but—she is not a redemption heroine à la Wagner, either; she is a child of nature, Mme. Kemp!

BERLIN'S NEW OPERA CONDUCTOR

These two performances at the Staatsoper, Carmen and Meistersinger, gave one an opportunity to appraise the new conductor and general musical director, Erich Kleiber, about whose appointment the waves of contention have risen so high. Kleiber is, first of all, a thoroughly competent Kapellmeister, like his predecessor, Blech. Like Blech, too, he tends to rhythmic firmness, energy rather than flexibility; and his performances have that character of sureness and reliability which removes nervousness on the stage and in the auditorium. In Carmen one wished for more freedom in the drawing of the melody, more lyric sentiment, more Romance blood. A performance of *Aida*, in which his tempi are supposed to have been too arbitrary and even grotesque I did not hear, but it brought a hailstorm of critical censure about Kleiber's head. In general it must be said that Kleiber, who is a sympathetic, young and really enthusiastic artist, is having a hard time of it with the critics, who cannot forget the injustice done to their favorite, Stiedry, by the appointment of this newcomer. Still, when all is said and done,

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MUSIC ON THE PACIFIC SLOPE

SEATTLE CIVIC SYMPHONY ORCHESTRA IS REORGANIZED

Seattle, Wash., November 5.—In recording the annals of Seattle's musical activities, the reorganization of the Civic Symphony Orchestra, under the direction of Mme. Davenport-Engberg, stands out prominently. For three seasons Mme. Engberg has been struggling with a rather unwieldy body of players, students and professionals, the former in the majority. The larger the orchestra grew—it numbered over a hundred last season—the more difficult it was to handle.

This year Mme. Engberg has succeeded in drawing into a reorganized orchestra musicians from the organization that ceased to function several years ago and from the numerous groups of players in the city. The change is a decided step forward. Mme. Engberg's concert yesterday afternoon at the Metropolitan revealed to the large audience a familiar group of performers who met with decided approval. The coming of Arnold Krauss as concert master and soloist strengthens the personnel, for his work with the Los Angeles Symphony Orchestra, in similar capacity, and his activities in Paris and Roumania as a leading violinist, has created much interest here.

Frances Alda was the soloist at the opening concert of the season by the Civic Symphony Orchestra. She was in splendid form and quite doubled her original numbers to satisfy the demands of the enthusiastic audience. Margaret Hughes was her excellent accompanist for the group of songs and for the aria, One Fine Day, which Mme. Alda sang as an encore to the aria from Mefistofele, with orchestral accompaniment.

MARGARET MATZENAUER and CLARENCE WHITEHILL.

The opening of the artists' season took place in September with the coming of Margaret Matzenauer and Clarence Whitehill in concert, under the local management of Margery Cowan. It was a great success in every way, although they sang in the Arena—a building soon to disappear after the close of the Chicago Opera Company's visit in the spring.

MARY GARDEN.

Then came Mary Garden, the inimitable. Those who heard her almost wore her out with encores, and are looking forward to her coming with the Chicago Opera Company in the spring with keenest anticipation. Any one with such a marvelous personality and intelligence has our vote.

CHARLES HACKETT and TITO SCHIPA.

Charles Hackett, brought by Katherine Rice, gave a fine program at the Metropolitan, which was followed by Tito Schipa in a recital of lovely songs. The latter was under the management of the Ladies' Musical Club, as was Mary Garden, who, by the way, brought one of the greatest accompanists that has appeared here for a long time—Georges Lauweryns.

THE CORNISH SCHOOL.

The best of news comes from the Cornish School of Music. The registration in the piano department alone has passed all previous records. Maurice Le Plat's violin class is close to the limit, and so it goes all through the departments. Mr. Le Plat's work, as teacher of ensemble, stands out well, and at the dance recital, given by Marta Courtney and her advanced pupils recently, the school orchestra came in for much applause for its spirited and finished work. The recital has not been surpassed in the history of the school for sheer artistry in dancing. Miss Courtney was with Pavlova for six years and is thoroughly equipped for the work.

John Hopper, student and instructor in the Cornish piano department, went to Portland recently and appeared with Claire Dux, as accompanist and soloist, sharing honors with the star. The Cornish School is the principal source of supply for soloists and ensemble groups for entertainments here and in surrounding towns. There is a regular

concert bureau in connection with the school, under the management of Margery Cowan, and it is proving a great success.

GRACE JESS WOOD.

Grace Jess Wood appeared at the Plymouth Church recently in recital before the members of the Civic Music Club, organized by Frederick Shipman. The attendance was limited to the members of the club and the associates, so it was not as large as the artist deserved, for her work is something unusual and charming.

NOTES.

Harry Krinke, the well known piano teacher, has resumed the Monday evening instruction classes for his advanced pupils. His studio is a busy center in the McKelvey building, one of the music hives of the city.

Elsie Hewitt McCoy, who spent the summer in San Francisco and Berkeley where she had a large class in Dalcroze Eurythmics, has been lecturing in Bellingham before the State Normal School on the subject. She took a small group of her pupils to demonstrate the work. Another group assisted Mrs. McCoy in the work given for the music section of the Washington Education Association.

The violin students of Francis J. Armstrong are busy these days in furnishing solo and ensemble numbers for various organizations and clubs, both public and private, and in and out of town. Margaret M. Lang, Orpa Kopika, Valerie Girard, Ernest Jaskowsky and Frederic Howard are among those who have taken the lead in this work.

On the whole it can be said that there has never been a livelier interest in musical affairs than at present, just as there has never been in the history of this city such a wealth of talent revealed. As for the artists' series they are many in number and unsurpassed in quality. To this it should be added that several series of the best artists are given at astonishingly low prices. A. M. B.

LONG BEACH AUDIENCE IS INTERESTED IN OLGA STEEP

Chinese Program Offered by Seven Arts Society—Notes

Long Beach, Cal., November 9.—Olga Steep appeared in recital to a capacity house in the Fitzgerald Recital Hall on the evening of October 26. Miss Steep demonstrated her popularity with Southern California music lovers in drawing twice as many as the hall would hold. Her program included among other numbers, MacDowell's Concert Etude, the Paganini-Liszt Caprice, a Brahms Rhapsody, and Beethoven's variations in C minor. Miss Steep is recording for the Ampico and played Mendelssohn's Capriccio Brillante, as a duet with herself.

CHINESE PROGRAM FOR SEVEN ARTS SOCIETY

The opening program of the Seven Arts Society, at the Virginia Hotel on October 30, was given over to Chinese music and history. Upton Close, late correspondent for the National Geographic Magazine and other publications, was the speaker of the afternoon. Lady Wo Lah sang, in costume, a number of Chinese love songs, and as encores several of the most popular lyrics of the day.

NOTES

The Lyric Club, under the direction of William Conrad Mills, gave a benefit program for the Near East Relief Fund at the Mission Theater on the morning of November 3. The price of admission was one can of condensed milk. Classic dances, solos and choruses, under the direction of Mr. Mills, made up the program.

The Knights Templar Commandery gave a concert for the entertainment of the wives and daughters of the members on the evening of October 30, at the Masonic Temple.

Long Beach musicians were heard in a well balanced program.

Incidental music for Shakespeare's plays was used for an interesting program of the Ladies Music Study Club, given at the home of Mrs. O. G. Hinshaw, on October 30. An interpretative talk was offered by Mrs. John Spencer. The numbers included the musical settings for Romeo and Juliet, Schubert-Liszt's Hark, Hark the Lark, by Miss Paulie Farquhar, piano; the Mendelssohn Wedding March from a Midsummer Night's Dream, by Hermine Gaisford, piano; the Willow Song, from Othello, by Mrs. Wallace Mathie, soprano, and a number of sonnets which have been set to music.

J. Harold Thomas, baritone, who has just returned from a course of study in Italy, was heard in recital at the First Baptist Church of Long Beach on the evening of November 2.

Charles Way, baritone, pupil of L. D. Frey, was presented in recital on November 6, at the First Christian Church of Long Beach.

Rose Pritchard, soprano, pupil of Sewell Norton, was presented in recital at the Fitzgerald Recital Hall on November 1. Miss Pritchard was assisted by Ora Keck, accompanist, and little Vaska Burton.

The Masonic Glee Club, composed of boys of the Polytechnic High School of Long Beach, recently gave a concert at the Los Angeles Times broadcasting station, which was commented on from Denver, Des Moines, Seattle, El Paso and other points. M. T. H.

Portland Notes

Portland, Oregon, November 1.—Claire Dux, soprano, made her first appearance here in a recital at the Public Auditorium, on October 29, and scored a brilliant success. Her voice was excellently displayed in Schubert's Du bist Die Ruh, also in the aria from Bizet's Pecheurs de Perles. Miss Dux had the assistance of John Hopper, whose piano solos and accompaniments were played with charm and authority. The recital was directed by the Elwyn Concert Bureau, of which H. M. McFadden is manager. There was a huge audience.

The first municipal concert of the season was given on the afternoon of October 28, when the program was furnished by the Elks' Band, W. A. McDougal, director; Mrs. Stanley Baylis, soprano, and Frederick W. Goodrich, organist. These interesting concerts take place under the direction of Hal M. White, manager of the Public Auditorium.

Dorothea Nash, prominent Portland pianist, gave a recital at the Woman's Club House, October 26. Miss Nash again pleased her audience with her scholarly interpretations.

Lucien E. Becker, organist, resumed his monthly recitals at Reed College, October 9. His programs are well played and appreciated.

Povl Bjornskjold, tenor, has joined the faculty of the Ellison-White Conservatory of Portland. J. R. O.

Mannes School Gets Former Petrograd Conservatory Head

Vladimir Drosdoff, former head of the piano department of the Petrograd Conservatory, has been added to the faculty of the David Mannes Music School. Mr. and Mrs. Drosdoff arrived unexpectedly in this country and were at once introduced to Mr. and Mrs. Mannes, directors of the school. Although the faculty list was complete in the piano department, the directors felt that the opportunity of having Mr. Drosdoff at the school should not be disregarded.

Charles Carver to Sing Nichavo

Charles Carver, the brilliant basso, has added Manzuca's song, Nichavo, to his concert repertory.

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BUFFALO HEARS MANY WELL KNOWN ARTISTS

Gentle, Graveure, Burmester, Cadman and Tsianina, Sousa and His Band, Gunster, Pfitzner and Detroit Symphony Give Programs—Notes

Buffalo, N. Y., November 16.—The first concert in the artist series, under the management of Mai Davis Smith, was given in Elmwood Music Hall, October 23, by Alice Gentle, soprano, and Louis Graveure, baritone, providing an evening of keen delight and satisfaction to a discriminating audience. Miss Gentle was remembered as guest artist with the San Carlo Opera Company two seasons ago and she was enthusiastically welcomed by admirers of her personality and unusual beauty of voice and interpretation. It was Mr. Graveure's first visit here, and he more than fulfilled Buffalo's great expectations with his finished vocal art. Aside from the varied program, two excerpts from Carmen were given by request, Miss Gentle singing the Habanera, and Mr. Graveure the Toreador song, both artists granting additional encores. Frederick Perssons for Miss Gentle, and Arpad Sandor for Mr. Graveure, supplied ideal support for both singers at the piano.

WILLY BURMESTER APPEARS AT ELMWOOD HALL

Willy Burmester, the violinist, made his first local appearance in Elmwood Music Hall, October 28, before an appreciative and enthusiastic audience. In the Beethoven sonata in E major, with Franz Rupp at the piano, violinist and pianist were in perfect accord, giving unqualified delight in their performances. No less enjoyable was the Paganini concerto in D major, and the final group of arrangements by the violinist of the Bach Air, Beethoven's minuet, Paganini's Witches Dance, two waltzes by Field and Hummel, and a Rural Dance by Weber.

Young Franz Rupp gave a solo group with charm, excellent technical mastery, and individuality, also supplying accompaniments. Both artists were heartily recalled, and granted encores.

DETROIT SYMPHONY ORCHESTRA OPENS CONCERT SERIES

The all-Russian program of the Detroit Symphony Orchestra, given October 31, with Ossip Gabrilowitsch, conductor, and Nina Koschetz, soprano soloist, opened the series of five orchestra concerts which the Detroit Players are giving to Buffalo this season, under the management of Mai Davis Smith, in Elmwood Music Hall. The Tchaikovsky fifth symphony in E minor was given a remarkably beautiful reading, and the overture to the Prince Igor opera a stirring, brilliant rendition by Mr. Gabrilowitsch and his players.

Mme. Koschetz was heard in songs by Tchaikowsky, Rachmaninoff and Moussorgsky, with orchestra, given effectively with great variety of tone color and volume. Especially interesting was the Revery and Dance from the Fair of Sorochinsk, which the singer graciously repeated in response to numerous recalls.

CADMAN AND TSIANINA AT THE PLAYHOUSE

An all-American program was given at the Playhouse, November 1, by Charles Wakefield Cadman, composer-pianist, and Princess Tsianina, the American Indian singer, under the local management of Avery and Martin. It was an event of unusual interest and educational entertainment, the program being devoted largely to Cadman's songs and piano pieces, arrangements of Indian folk lore, also songs by Burton, Lieurance and Logan. In the piano solo Mr. Cadman displayed a vigorous style and all his compositions were of interest. Both Mr. Cadman and the Princess were enthusiastically applauded and recalled many times during the program, granting many encores. The selections from the American opera, Shanewis; the Hollywood suite; The Desert's Dusty Face, from the Omar Khayyam suite; and Wolf Dance from the Thunderbird suite, were all most atmospheric and novel.

CHARLES M. COURBOIN ATTRACTS LARGE AUDIENCE

Central Presbyterian Church auditorium was packed to overflowing capacity on the occasion of the dedicating organ recital, given by Charles M. Courboin, noted Belgian organist of international reputation. An immense audience manifested its delight and appreciation of his interesting program and consummate art. The organ had been recently rebuilt and revoiced. William Wall Whiddit is organist and director of the large chorus choir of this church.

SOUSA GIVES TWO CONCERTS

There is only one Sousa and he holds his place supreme in the hearts of the audiences attending his annual concerts in Elmwood Music Hall. Both the afternoon and evening concerts, on October 19, were examples of marvelous effects produced by this well trained band, in the program numbers, the irresistible encore marches, and the finely proportioned accompaniments provided for the various soloists. The list of soloists included Nora Franchald, soprano; Rachel Senior, violinist; Winifred Bambrick, harpist; John Dolan, cornet; Meredith Willson, flute, and George Carey, xylophone.

FREDERICK GUNSTER OPENS CHROMATIC CLUB SEASON

Frederick Gunster, tenor, was the visiting artist opening the season of the Chromatic Club, November 3, in The Playhouse, where all the meetings of the club will be held this year. His interesting, varied program and explanatory remarks won immediate favor, and in the performance of his groups of eighteen songs by Gluck, Franz, Dvorak, Rubinstein, Franck, Strauss, Wolf and Grieg, he obtained the evident approbation of his hearers, which was further increased by the songs of Fay Foster, Cecil Burleigh, William Reddick, and Geoffrey O'Hara. His interpretation of the Volga Boatmen's Song was an excellent piece of interpretative art. William Gomph furnished his usual artistic and sympathetic accompaniments.

HEINRICH PFITZNER IN INTERESTING PROGRAM

One of the most enjoyable piano recitals given of late was that of Heinrich Pfitzner, under the auspices of the Canisius College. In the rendition of his well chosen program, comprising numbers by Beethoven, Schumann, Sibelius, Chopin and Liszt, he displayed mastery of the virtuoso as well as convincing interpretative power. His own composition, From the Heart of the Fatherland, proved most interesting. A number of concert engagements have resulted from this recent auspicious appearance.

LOCAL NOTES

Helen Garret Mennig, pianist, presented a program at the Saturn Club on the afternoon of November 11, playing

Schumann's G minor sonata; also a Russian group and a Chopin group.

The Buffalo Club gave an invitation musicale to the ladies of the members' families, November 14, the participants being Anna Hamlin, soprano, with Ethyl McMullen at the piano.

Bessie Pratt Fountain, pianist, and Florence Reid, contralto, participated in a concert given under the auspices of the Auxiliary to Veterans of Foreign Wars at the Twentieth Century Club.

Helen Miller, soprano, and Olive Frost, pianist, gave the musical program at the first meeting of the College Club. Miss Miller sang two groups of songs at the Zonta Club luncheon recently. She has charge of the vocal department of the Progressive School of Music in Dunkirk where she teaches two days weekly.

The Ionian Musical Club and Orchestra presented Coerne and Stevens' two-act operetta, The Bells of Beaujolais, at the Central Church of Christ, also at Central Presbyterian Church, under the direction of Nellie M. Gould and Carl Impellitteri.

Dorothy Hobbie, contralto, with Harold Kuhn at the piano, and Eleanor Daugherty, pianist, presented the program at the College Club, November 12.

Neighborhood House Music School is enlarging its capacity this season to include a new violin department and an assistant piano teacher. Maud C. Stanley, director of the school, teacher of piano and music appreciation, who studied with Boris Ganol in Detroit, and Hildegard Brandagee in Boston, also with the Buffalo School of Music, will have as her assistant, Katherine Cole. The violin instructor will be W. J. Applin of the Eckel Violin School.

Groups of songs in French, Italian, German and English, were sung by Gladys Lindsay, Mrs. Cosmo Vullo, Bertha Drescher, and Edna Zahn, at the meeting of the Investigating Club, and were repeated at St. John's Episcopal Parish House, November 8. Ethyl McMullen officiated as accompanist.

It is a matter of regret that Buffalo is to lose one of its well known violinist-teachers in the departure for Bermuda of Arthur Snelgrove, early in December, where he is to take charge of the concerts in two of the leading hotels for the winter. Frederick Schaad, pianist, accompanies him.

Mrs. John Eckel, and her violin pupil, Charles Stokes, gave a concert, November 8, in the Y. W. C. A. hall, for the benefit of the education classes. Violin duets by Mozart,

Schubert, Haydn and Cartier-Kreisler, and solos by White, Gardner, Drigo-Auer, and Kreisler, comprised the enjoyable program, to which encores were added. Gerald Stokes contributed a piano solo and also was a capable accompanist.

The choirmasters of the Buffalo churches have resumed activities. Irwin S. Binder, organist and director of Plymouth Methodist Church, gave a series of organ recitals preceding Sunday evening services during October. The numbers were by Bach, Tchaikowsky, MacFarlane, Des Laves, Hollins, Rogers, Brewer, Becker, and others.

St. Paul's Episcopal Cathedral Choir, under the direction of the organist, Dewitt C. Garretson, sang Gaul's Holy City, assisted by Martha Gomph, harpist, and Reginald Brown.

The large chorus choir of Central Presbyterian Church presented Mendelssohn's Hear My Prayer, and other numbers, under the direction of William Wall Whiddit, organist and director.

Harold Fix, organist and choir director at the Central Park Methodist Church, recently gave Garrett's Harvest cantata with the quartet choir, also organ selections by Rachmaninoff, Grieg and Dvorak.

The solo quartet and chorus of the Delaware Avenue Baptist Church, under the leadership of Robert H. Fountain, made a feature of the music at the services during October.

Under the direction of Emil R. Keuchen, organist and choir master of the Pilgrim Evangelical Church, there have been musical vesper services recently. L. H. M.

Cincinnati Conservatory Orchestra Heard

The Cincinnati Conservatory of Music orchestra, under the direction of Ralph Lyford, opened the season with its first concert on Thursday evening, November 15, in Conservatory Concert Hall. The orchestra had the assistance of several of the junior artists. Marian Wilson Haynie, who has been studying with Marguerite Melville Liszniewska, played Tchaikowsky's concerto in B minor; Miss Kathryn, pupil of John A. Hoffmann; Minnie Leah Nobles and Clifford Cunard, pupils of Dan Beddoe, sang operatic selections. These three young singers are also studying with Ralph Lyford in his class for operatic training.

The program follows: Overture, The Merry Wives of Windsor, Nicolai; excerpt Samson et Dalila, Saint-Saëns; concerto in B minor for pianoforte, Tchaikowsky, played by Marian Wilson Haynie; excerpt, Romeo and Juliet, Act IV, Gounod, played by Kathryn Reece and Clifford Cunard; prelude, Lohengrin, Act III, Wagner.

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BERLIN

(Continued from page 55)

promised novelties is already bearing fruit. Much will depend, of course, upon the successor of the much regretted Stiedry.

THE BIBLE IN MUSIC

What a dramatic fascination the Bible has had for musicians of all times! On the same day that Judith and Salome were reincarnated in the opera houses, Samson—in Handel's interpretation—was given a very special performance, with a chorus of nearly a thousand, in the huge circus which Poelzig made into a huge stactite cave for Max Reinhardt, and which bears the name of Grosses Schauspielhaus. It is the biggest and, when empty, the bleakest place in Berlin. It was nearly empty during the Samson performance, despite the fact that the beloved Bruno Walter conducted, that excellent soloists, the Staatskapelle and every good chorus in Berlin took part, and that the advertising was sensational enough. I believe by actual count there were more people on the stage than in the audience. A sign of the times!

Yet the performance was an event. Walter has worked long and carefully on the restoration of the score, so that the work was the Samson of Handel's time, even to the harpsichord, which was represented by the new Maedler Bachklavier. The choruses, magnificent in shading and precision, had to contend with the unfavorable acoustics of the place—otherwise the effect must have been overpowering. Among the soloists, Pauline Dobert, who had the important contralto part, distinguished herself by purity of voice and great musicality; Lotte Leonard, soprano, sang brilliantly as usual, and a Swedish tenor, Oehmann, made a very excellent first bow to Berlin. Helgers, of the Staatsoper, bawled rather than sang the bass part. The orchestra, despite Bruno Walter's magnetic baton, disappointed by a lack of precision and finish.

STATE ORCHESTRA NOT WHAT IT WAS

The same lack of ensemble, in the detailed sense, was noticeable in the first of this year's Staatskapelle concert at the Opera House, also conducted by Bruno Walter. Realizing that this famous "crack" orchestra has been leaderless, so far as concerts are concerned, for some time, the fault cannot be assigned to Walter. The Staatskapelle has always been autonomous as a concertizing body, and under such leaders as Muck and Weingartner and Strauss it achieved a record of perfection. Now, however, the concerts have become a state institution and the playing of these concerts is simply another form of official "Dienst." Last year's guesting engagement of Abendroth was an inter regnum; this year's division of the work among three conductors is an experiment. One hopes that something of the old discipline will be left by the end of the season.

Still, Bruno Walter's debut as conductor of the opera concerts was a success, for his personal magnetism and charm are bound to kindle. Again he conducted Mozart—the D minor or Haffner symphony—and con amore; also the Midsummer-night's Dream overture of Mendelssohn, which was an interesting projection of sound pictures; and the Brahms C minor, which seems less within this romanticist's province than most other music. Frankly, I like Furtwängler's "monumental" reading better. But then, every great artist must be a specialist.

FURTWÄNGLER'S BACH

Furtwängler, whose talent is complementary to that of Walter, does the classics—the diatonic classics—magnificently. His second Philharmonic concert of the season opened with a Brandenburg concerto, a performance which for sheer élan lifted one out of one's seat. Such plasticity of the individual phrase, such balancing one voice against another, such building up of climaxes from within is almost without parallel in German orchestral art. In Schubert's Unfinished, too, Furtwängler showed that he is growing rapidly into Nikisch's shoes: Nikisch's caressing phrase, his golden sonorities become more and more apparent.

Walter Gieseking, the soloist of this occasion, played Pfitzner's piano concerto for the first time in Berlin. Perhaps the work will have been played by Carl Friedberg in New York before this letter is published, and a second judgment will be superfluous. Suffice it to say that the impression of an essentially uninspired piece, whose motive seems divided between intentional profundity and a desire for effect, was

confirmed. Gieseking played it with astonishing virtuosity and a valiant loyalty, but achieved only a success d'estime.

LEONID KREUTZER PLAYS

Besides Gieseking, among the pianists of the past fortnight there stand out Leonid Kreutzer, who managed to gather a completely filled hall for his first recital. Students with music and pencil abounded. I heard the finale of Brahms's F minor sonata, a big achievement, and Schumann's Carnevall, which was a delight from beginning to end, excellently clear, without mannerisms and without super sentimentality, yet full of genuine feeling.

A pupil of Kreutzer, Selma Kramer, made her debut recently, and in a Brahms-Chopin-Liszt program did honor to her master. Emil Frey, the Swiss pianist, also introduced himself to Berlin as an artist of unusual capacities. He obtained extraordinary results in Beethoven's sonata, op. 106. His own four piano pieces, op. 55, showed an interesting profile, revealing a manly vigorous mind, progressive in its tendencies.

MORE SWISS MUSIC

Swiss music to fill an entire evening was the menu presented by a young Zurich conductor, Willy Arbenz, and one must say that despite one's love of Switzerland and its neutrality in politics, its musical neutrality is apt to pall. Andreas' symphony in C major has Mahlerian tendencies and like Mahler's music tends to banality in its lighter moods. Suter's violin concerto, a barren work, was splendidly played by Alma Moodie, who even contrived to put some Celtic raciness into it. Fritz Brun's symphony I did not hear.

There remains to be mentioned, from among a period of keen musical activity the first concert of the new Berlin group of the Reger Society, conducted by Emil Bohnke. Reger's Symphonic Prologue once more revealed its many but inordinately massed beauties; his piano concerto—too long and too difficult—served to exhibit the altogether extraordinary abilities of a young pianist; Heinz Jolles, a pupil of Prof. Mayer-Mahr, whose technique and memory both seem phenomenal. A Patriotic Overture at the end showed Reger at his worst—in occasional music put together with all the contrapuntal mastery at his command. It works up to a terrific climax and, with the ascendant wave of nationalism was sure of a success. Emil Bohnke, however, placed himself definitely in the rank of conductors who have to be reckoned with. At another classical concert, in which Edwin Fischer, the pianist, played two Beethoven concertos, he achieved a well deserved success.

As I write all this, Germany is undergoing its gravest political and economic crisis. If the political crisis can be overcome, the economic situation would seem at last to be heading for fairer prospects. At the present moment, however, with several kinds of money in circulation, with the definite adoption of the gold standard becoming general, confusion, inconvenience and in some quarters distress are at their worst. The musical "business," therefore, is suffering as never before; concerts are becoming less and less, and for the first time in a generation the standard concerts such as the Philharmonic series lack patronage. Berlin musical "Betrieb," the commercial over-production of concerts, would seem to be over for the present at least. One hopes, for the sake of art, that it is gone forever, and that a new and healthier art life may be built upon the ruins that remain.

CÉSAR SAERCHINGER.

Berúmen Activities

Ernesto Berúmen makes his first New York appearance of the season at the Waldorf-Astoria before the Minerva Women's Club, on November 26. He will appear at Aeolian Hall with the Duo-Art Piano on Friday morning, December 7, with Arthur Kraft, tenor, and Frank La Forge, composer-pianist. An orchestral engagement will take Mr. Berúmen to Warren, Ohio, on December 11, when the young artist performs the Liszt Hungarian Fantasie with the Dana Symphony Orchestra.

Althouse to Be Chaminade Club Soloist

Paul Althouse will appear as soloist with the Brooklyn, N. Y., Chaminade Club at the Academy of Music on December 12. The tenor will make two appearances on the program, singing an operatic aria and several of the selections that were encored at his New York recital at Carnegie Hall, including songs in English by American composers.

Helen Fairbanks Managing Toledo Philharmonic

Helen B. Fairbanks, for many years associated with the MUSICAL COURIER, after a motor trip through to the Pacific coast and a stay in Los Angeles, has returned to Toledo to accept the position of business manager of the Toledo Opera Association and the Philharmonic Orchestra of that city. Grace Denton, manager of the Rivoli Concert Course in Toledo, also an ex-member of the MUSICAL COURIER staff, brought Miss Fairbanks to the Ohio city. Miss Fairbanks opened her office in Grinnell Bros. music store the day after arriving in Toledo and is already busy looking after the interests of the orchestra, which is conducted by Joseph Sainton. There are about fifty-five players in the orchestra, several of whom are from the ranks of the Cleveland and Detroit orchestras. A series of four concerts will be given this season. The subscription list is large and contains the names of many of Toledo's most prominent citizens.

The Toledo Opera Association, also under the direction of Mr. Sainton and affiliated with the Philharmonic orchestra, is planning to present two operas during the season, Lecocq's Girofle Girofla, December 6, 7 and 8, and Von Suppe's Faintitza, April 24, 25 and 26, 1924. The opera performances take place in the Auditorium Theater, the symphony concerts at the Toledo Theater.

Miss Fairbanks brings to her new work a thorough knowledge of the business and unflagging energy and will, without doubt, win notable success in her chosen field.

To Shura Cherkassky

The Remarkable Boy Pianist.

From Strickland Gillilan

When God had got through shaping Shura, He said
"I am pleased with My work on his heart and his head.
I have given him brain, I have given him soul
Through which every thought and emotion may roll
That make great musicians. Yet memory lingers
On the fact that I gave him miraculous fingers!
The soul and the mind are the reservoir where
The music shall ripen to something so rare
That only through outlets especially made
It e'er can escape without losing a shade
Of nuance or tone of the beautiful thing
I caused in his marvellous spirit to sing.
So summoning all of the love that is Mine
For music—the art men have labelled divine—
I made of his hands the most perfect of vents
For tones that shall crowd tabernacles and tents
And every such place that mankind may assemble
And list to the sounds that make seraphim tremble!
Here give I the meed God can give to no other—
My loyal assistant, his wonderful Mother!"

Yon at Kansas A. G. O. Gathering

Pietro Yon was the feature of the local gathering of the Kansas Chapter of the American Guild of Organists, Lawrence, Kans., October 24-25. He gave a recital of compositions by the American composers, H. N. Bartlett, J. Russell, A. Gibson, Charles Sanford Skilton, R. S. Stoughton, P. Weaver, and A. L. Barnes, this forming the closing event. There were informal meetings, lunches and a banquet, all of which contributed much to the two days' affair. Visiting members of the A. G. O. united in giving a recital on the new three-manual organ, a recital was given by the faculty of the University, also by students, and a visit paid to the Reuter organ factory as well as the Haskell institute for Indians.

Carreras Has Unqualified Success

The appearance of Marie Carreras before the Piano Teachers' Educational Association of St. Louis was an unqualified success, as the following telegram received from the president, Ottmar Moll, bears out: "Carreras played to a capacity house last night and scored great artistic success. Her masterly interpretation of Chopin's op. 35 was one of the most beautiful and dramatic ever heard in St. Louis. Greatest enthusiasm prevailed. Mme. Carreras is an artist every student should hear. Return engagement suggested. (Signed) Ottmar Moll, President."

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Emmy Krueger Writes of Bayreuth

Emmy Krueger, recently returned from a visit to Bayreuth and Zurich, Switzerland, in a letter to her American manager, M. H. Hanson, tells of some of her interesting experiences. Miss Krueger writes in part:

You can imagine how happy I am to have been chosen for the roles of Kundry and Sieglinde for the next Bayreuth Festival! After all is said and done Bayreuth's Festspiel and Richard Wagner's Temple remain the most desired goal for all singers of Wagner's music. Rehearsals for next year's festival-plays have already commenced.



EMMY KRUEGER
as Kundry.

We all worked pretty hard, but it was incredibly interesting both from a musical as well as from a histrionic point of view.

Conductor Kittell, the eminent pedagogue, studied the parts of each with us individually, both the diction and the singing, entering into and manifesting an ideal sense for the exact tradition, and bringing out the finest points, ever remaining interesting and intensely encouraging. He senses one thousand fine points which he gets one to realize by his highly healthy and charming manner and methods. You see he teaches us to see things, feel them and reproduce them just as Richard Wagner demanded from his artists—and that says everything.

And now as to Siegfried Wagner! I should like to write pages and pages about him. To me he is one of the finest, most important and most modest men whom I have ever met. His eyes glisten with kindness, he possesses great tact and seems to have settled down to a very quiet happiness. He seems to stand far above all attacks and offending remarks which so often embitter the lives of sons of great fathers. He who wishes to know Siegfried Wagner, wishes to realize his highly developed human nature, must meet him in his family circle, must be able to observe the sunny and complete happiness of his wedded life, must observe the deep-seated admiration for his charming wife, and observe him with his four lovely children.

About Siegfried Wagner, artist, I observed that he is full of romanticism. Noble sincerity and the grand style are the chief characteristics of his works. His poetical writings, which I happen to know particularly well, are very wonderful—all pre-historical matters, favoring especially the romantic middle ages; but now I have also got to know him as a very eminent stage-manager. With rare instinct does he feel what is moving the soul of the artist. He shows deep respect for the personality and the individuality of the actor, but always holding on to the famous Bayreuth traditions. Very tactfully and yet very firmly he instructs us. You cannot imagine more ideal working conditions.

The rehearsals, which take place in the great hall of the Villa Wahnfried, are always attended by his wife. Calmly does she sit in the corner studying the score and carefully marking her husband's every remark, following all details with great interest, and after the rehearsal she exchanges ideas with us and discusses particularly difficult points, which is all infinitely interesting and encouraging.

In all those beautiful days that I spent there, I, at least, seem to feel a great repose; it seems as if Richard Wagner's spirit was

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hovering over us, and I was, as it were, in a trance when I entered Wahnfried for the first time and was permitted to see all the rooms in which the master lived and worked.

All the glorious old original pictures and busts of Wagner and Frau Cosima and of Liszt—all so well known to us from the copies—greet one here. One finds splendid little totally unknown sketches and pictures belonging to his earliest days. Countless costly presents and souvenirs given to the master by King Ludwig II of Bavaria, the great patron of art who was the first one to recognize and encourage the genius and the power of Richard Wagner, and who eventually devoted all his influence and power for the glorification and permanent establishment of Wagner's works.

And Cosima Wagner—illustrious, singularly talented woman—Liszt's daughter, who devoted all her great gifts with most intense cooperation to the genius and his work, I regret to say was not visible to us. She lives in Wahnfried, but has entirely retired to her own rooms; only very few friends are permitted to visit her. She cannot and will not find herself in this new world which surrounds her, and I would like to say "Thank God," for to one who has walked on such heights as she has done, the terrible and sad today must remain incomprehensible.

I had another interesting experience at Bayreuth. I met Eva Chamberlain, Richard Wagner's only daughter. As with Siegfried, her face seems to give forth that brilliant inner kindness and intelligence, in spite of the quiet heroism which she has cultivated for years, ever since her husband (to whom she is devoted with the most intense love, and who certainly is one of the greatest authors of the day), became totally paralyzed. His last great philosophical work, *God and Humanity*, probably gives the greatest insight into his wonderful knowledge and his unshakable faith in God. He cannot speak. His wife reads the words from his lips whenever they move without meaning to any one else. In this terrible condition this great sufferer has been living for years, and yet his marvelous mind, working ceaselessly, gives birth to such great works. I was permitted to stay at his bedside to tell him of the rehearsals, of myself and my planned visit to America. Everything interests him, and a beautiful eye seems to give one a more intense reply than can be done by words.

I also met the Countess Gravina, Han von Bulow's daughter, and had many a pleasant conversation with her. To meet all these people and to be able to talk to them about the great past in Bayreuth, whose traditions have the clearest influence even on us today, has given me an impression and remembrances which I shall never forget.

Second Biltmore Musicale

The second Biltmore Morning Musicale will take place Friday morning, November 23, at eleven o'clock, in the grand ballroom of the Hotel Biltmore. The artists appearing on this occasion are: Louis Graveure, baritone; Marina Campanari, soprano, who makes her debut at this concert, and who is the daughter of the celebrated baritone, Giuseppe Campanari; Renee Chemet, French violinist.

Changes in Leefson-Hille Conservatory Faculty

The Leefson-Hille Conservatory announces that Christian Klug will succeed Hans Kindler as instructor in the cello department and Otto Meyer will succeed Johann van

Hulsteyn as head of the violin department. Mr. Meyer's pupils are winning places for themselves. John Richardson, young Philadelphia violinist, won the Secvick scholarship this fall, in competition with twenty-five or thirty others. Walter Pew, another Meyer pupil, has been appointed head of the violin department of the Hill School in Pottstown. Virgil Person has been appointed head of the violin department of the University of South Dakota at Brookings. Ilse Niemack will be heard in concert in Chicago, on December 9. She played in Brooklyn on October 12, and gave a New York recital on November 2.

Tas to Play Elkus' Work

Helen Teschner Tas will play Albert Elkus' Concertino after Ariosti, which she introduced in Paris in June, when she appears with the Detroit Symphony Orchestra in Pittsburgh, November 23 and 24. The solo part, originally written for cello, has been arranged by Mme. Tas for the violin. Mr. Elkus is head of the theory department of the San Francisco Conservatory.

Viola Guest and Allen Stewart in Concert

Viola Guest is one of Pennsylvania's singers who is appearing frequently in concert with Allen R. Stewart as accompanist. Miss Guest also has histrionic ability, for she appears in a number of the scenes of a new film in which Marion Davies is the star.



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ELIJAH IS SUPERBLY GIVEN IN CHICAGO BY THE APOLLO CLUB AND CONDUCTOR WILD

Munz Takes Windy City by Storm—Onegin and Moiseiwitsch at Kinsolving Musical Morning—Gordon String Quartet Gives Excellent Program—Dorothy Greathouse in Recital—Cecilia Hansen Wins Favor as Soloist with Orchestra—Muhlmann School of Opera Offerings—Studio Notes and Conservatory and School Happenings—News Items

Chicago, November 17.—Elijah, by the Apollo Club at Orchestra Hall, November 12, was heard by a full house, and it is regrettable that thousands more could not have heard one of the most inspiring and uplifting renditions of this oratorio heard here in many a moon. Its delivery by the Apollos and adjuncts reached the pinnacle of perfection. Adhesiveness in the chorals, singing tone, color rhythm, interpretation and soulfulness were outstanding merits. Special mention must be made of the splendid diction, solidity of tone in the climaxes or in the tender passages where mezzo voice was called for and particularly of the enthusiastic response to the baton of the conductor throughout.

Of the "tout ensemble," it may be said it covered itself with glory. The distinguished conductor, Harrison M. Wild, must be regarded as having achieved big things with his choral society. He conducted with authority and brought out all of the volume, vitality and beauty existent in the work, very ably assisted by the Chicago Symphony Orchestra with Edgar Nelson at the organ, who, as always, proved a telling factor. Last but not least in importance came the soloists, who as a whole did splendid work, particularly Theodore Harrison, who sang the title role in beautiful style and clear and resonant voice, interpreting with vim and soulfulness.

MIECZYSLAW MUNZ' RECITAL.

Mieczyslaw Munz, the Polish pianist, who made a brilliant success last year in the East and repeated that triumph at his first recital this season at Carnegie Hall a few days prior to coming to Chicago, was heard for the first time in this city on Sunday afternoon, November 11, at the Playhouse, under the direction of F. Wight Neumann. A very large and demonstrative audience soon discovered that all that had been said about young Munz was not only true, but also that a certain conservatism had been used by the music reviewers as to his merits as a master of the keyboard.

Munz' program was the same as he had played at Carnegie Hall in New York with a few changes in the final group. Munz is not only a poetic pianist, but also a dramatist of the keyboard as noticed in his virile reading of the Bach variations and chorale on a theme from the cantata, Weinen, Klagen, Sorgen, Zagen, in which he revealed, besides a flawless technique, keen musicianship and complete understanding of the piece, which, under his virile fingers was given a most interesting interpretation, full of contrast—now thundering dynamics, produced with force but without pounding, and then lovely pianissimos. After the Bach selection he

played Chopin's twenty-four preludes without a pause. Now, the Chicago public does not exactly fancy listening for thirty-five or more minutes to steady piano playing without a moment's relaxation, but the audience reacted completely in favor of the pianist on this occasion and listened most attentively while he played the twenty-four preludes, and showed its admiration and appreciation by vociferous plaudits when the last one had been finished. In those twenty-four preludes Munz had full sway to show his complete pianistic equipment and especially his poetical make-up. His interpretation of each prelude was most interesting, as this pianist understands that contrast relieves monotony. Then the delicacy of his touch, the brilliancy of his playing, the fluency of his fingers made his performance that of a master musician and master interpreter. Munz certainly can be counted among the big pianists of the day—one of mature conception and vision, an artist in the best sense of the word and one whose return to Chicago will always be looked forward to with pleasurable anticipation by all those present at his debut in this city. In the Bach Minuet and the Sgambati Gavotte his comprehensive musical mind was well reflected by his ten strong fingers which drew tones of great beauty out of the piano, and his coloring was that of a pianist who knows how to use the ivories as a painter the brush. His interpretation is never blurred, but on the contrary, clear, well thought out and so well set forth as to reveal all the beauties in the composition as well as all the qualities of the player. The balance of his program consisted of numbers by Debussy, Sauer, Dohnanyi and Delibes.

KINSOLVING MUSICAL MORNING.

The Kinsolving Musical Mornings opened on Tuesday, November 13, at the Blackstone, enlisting the artistic services of Sigrid Onegin, contralto, and Benno Moiseiwitsch, pianist. Both artists had made selections that were highly pleasing to the cultured audiences Miss Kinsolving brings to her musicales and they were the recipients of much applause after each group and favorable comment at the close of the program. Miss Onegin has a voice of warm and luscious tone, her phrasing is excellent and in the Beethoven and Schubert songs she showed a depth of feeling and interpretative skill. Mr. Moiseiwitsch is one of a group of excellent young pianists who have the technical equipment and rhythmical sense to make their playing a pleasure to hear. His Chopin group was the most beautifully done of all the selections he rendered.

DOROTHY GREATHOUSE RECITAL.

Dorothy Greathouse made her debut in recital in Chicago at Lyon & Healy Hall, under the management of Harry and Arthur Culbertson on November 6. A large, discriminating and enthusiastic audience showed the newcomer before the end of the program its pleasure by applauding her vigorously at the end of each number and asking for many repetitions and encores throughout the evening. Miss Greathouse had prepared a well arranged program, which comprised many of the coloratura soprano song literature, ranging from classics and operatic arias to songs of lighter character. In all of them Miss Greathouse demonstrated her ability as a singer, her keen musicianship and carefully thought out interpretations. Her voice is an exceptionally large one, more voluminous than is generally encountered among coloraturas, and is used with marked ability by its possessor. Her diction is correct and her emphatic success left no doubt as to the increased popularity her Chicago recital brought her. Among the newcomers she is one of the most feted so far this season and, as added to her fine vocal equipment and interpretative powers, she has also a lovely personality, she should make a name for herself in her chosen profession.

GORDON STRING QUARTET'S FIRST CONCERT.

Ensemble playing of a high order was set forth by the Gordon String Quartet in its first subscription concert at Orchestra Hall Foyer, Wednesday afternoon, November 14. The Gordon String Quartet, an excellent organization—made up of Jacques Gordon, first violinist; Henry Selinger, second; Clarence Evans, viola, and Alfred Wallenstein, cellist—has, in its three seasons, established an enviable reputation in our midst and comes in first rank among organizations of its kind in the Windy City. As demonstrated in their playing of the three quartets listed on the program, these four musicians have the definiteness of aim and unity of thought and ideals so necessary in the success of a string quartet. That they have worked together assiduously was made evident by the splendid renditions given the Dittersdorf E flat major, Daniel Gregory Mason G minor and Schumann's A major quartets, which they imbued with youthful vigor, enthusiasm and thorough musicianship. Quartet music when as well played as on this occasion by the Gordon String Quartet is most interesting and enjoyable and the large gathering present left no doubt as to its delight. Other concerts in this series are scheduled for January 16 and March 19.

GALI DE MAMAY AND LOBOYKO WIN SUCCESS.

Together with her partner, Thaddeus Lobyko, and members of her ballet, Gali de Mamay, the charming danseuse, won much success when appearing at the ball given in honor of the Polish hero, General Joseph Haller, at the Congress Hotel last week. At the ball many local and national celebrities were present, who highly complimented the gifted ballerina and her company.

KARL BUREN STEIN PUPILS ACTIVE.

Students of Karl Buren Stein of the Auditorium Building, Chicago, are filling the following professional choir engagements this season: William Ladwig, tenor soloist at Oak Park Trinity Evangelical Church; William Gobel, bass at Christ Lutheran Church of Austin; Arthur Thoms, baritone at Grace Evangelical Church of Oak Park; Genevieve Georgi, soprano at Imanuel Congregational Church, Chicago; Amy Aicher, soprano at First Presbyterian Church of Michigan City, Ind.; Mrs. Ruth Hein, soprano, at Chicago

Heights Baptist Church; Paul De Troy Winn, baritone, director at Bowmanville Congregational Church of Chicago. Eileen Everett, soprano and Mildred Eichmeyer, mezzo, also filled special engagements at the Rogers Park M. E. Church.

CHICAGO MUSICAL COLLEGE NOTES.

The program given by the Chicago Musical College at Central Theater Sunday afternoon was presented by students of Walton Pyre, of the School of Expression and Dramatic Art.

Felix Borowski's fantasie-overture, Youth, which was performed last week by the Chicago Symphony Orchestra, is scheduled for interpretation by the St. Louis Symphony Orchestra, Rudolph Ganz conductor, November 22-23.

Ruth Ford, student of Dr. Fery Lulek, sang with great success at the Lincoln Club last Sunday.

In the cast of Home Fires, the successful play that opened at Central Theater last Saturday, is Juanita Wray, student of the vocal department.

Velma Grimm, student of the college, was soloist at a concert given at the Irving Park Presbyterian Church November 15.

THE AUSTRO-GERMAN FUND.

Walter Spry, Chicago representative of the Austro-German Fund, sent us the following letter:

DEAR MR. DEVRIES:

Mr. Stock remarked at lunch soon after his return from abroad, how thankful we musicians in this country should be for any position we may have. I am grateful for my position, but I wish to show my gratitude by helping my less fortunate colleagues in Germany and Austria.

As representative in Chicago of the Austro-German Fund for suffering musicians, I should like to make this appeal through your column to every musician who has not already contributed to the fund—and there are only twenty-five who have—to send me a dollar or more before December 1.

I know how Chicago musicians have been called upon for help by relatives and friends abroad, but there is not one who cannot make this sacrifice at this time. I hope no musician irrespective of nationality or political views will sit down to his Thanksgiving dinner before attending to this duty.

Very truly yours,

(Signed) WALTER SPRY.

NOVEMBER BUSY MONTH FOR BEULAH ROSINE

The month of November has brought a number of engagements for Beulah Rosine, the young and talented Chicago cellist. She was heard at a private musicale at the Congress Hotel on November 10 and played for the Lakeview Musical Society at its president's reception, November 12. On November 22 Miss Rosine will be heard at the Woodlawn United Presbyterian Church. On November 30, she will play in Hinsdale (Ill.).

NEWS OF THE GUNN SCHOOL OF MUSIC.

Lee Pattison, pianist, of the Gunn School, now on concert tour, will be in Chicago intermittently from November 12 to 30, and again for two weeks the latter part of February and first of March, during which time he will be available for a limited amount of teaching. Mr. Pattison will appear with Guy Maier on the programs of the Chicago Symphony Orchestra the latter part of February.

The weekly recital of the school was given on November 17, by students of Glenn Dillard Gunn, Sophia Swanstrom Young, Adolf Muhlman and Eva Jack, in the recital hall.

Annette Collopy, artist student of Mme. Young, and director of the dramatic department of the Rogers Park branch, and Orianna Abbot Jennison of the voice department, were heard in a joint recital at Rogers Park Community Church, November 10.

Stanley Young, artist student of Mme. Young, directed the Armistice Day program at Parker High School.

Gordon Van Kirk, artist student of Mme. Young, directed the performance of Little Women at New Trier High School, November 15-16.

The Gunn Players presented Chantitis, by Sophia Swanstrom Young, on the Armistice Day program at the Central Y. M. C. A.

BUSH CONSERVATORY HAPPENINGS.

Charles W. Clark, well known teacher of voice at Bush Conservatory, gave the first of a series of weekly student recitals at his studio last Tuesday afternoon. Four of Mr. Clark's pupils appeared on the informal program—Leola Aikman, Wilhelmina Schwartz, Doris Gieselman and Beulah Van Epps.

Adeline Foss, an artist pupil at Bush Conservatory last season, gave a recital in Tacoma, Wash., for the Ladies'

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Music Club, and has been engaged to appear in recital in Seattle.

Lottice Howell, coloratura soprano and member of the Impresario Company of New York, is a former student of Bush Conservatory.

Marion Levin, violinist, artist pupil of Richard Czerwony of Bush Conservatory, has been engaged as soloist with the Sinai Choir one Sunday in each month. Arthur Dunham is conductor.

Eight students of Bush Conservatory gave a program for the Daily News Radio Station on Friday, November 16. Those taking part in the program were Harold Morris, baritone; Ruth Mover, pianist; Edith J. Johnson, soprano; Robert Sanders, accompanist, and the Bush Conservatory Student Trio, consisting of Edith Kiem, pianist, Thomas White, and John Weatherholt, cellist.

New evening classes in harmony and dramatic art have been formed at Bush Conservatory in response to the demand for evening instruction in these two subjects. The harmony class will begin its work November 19 and the dramatic class will start on Thursday, November 22.

The first concert of the third season of the Bush Conservatory Symphony Orchestra, under the baton of Richard Czerwony, will take place Tuesday evening, December 4.

Four concerts will be given this season by this promising organization which in the last two years has created a splendid impression by the capable way in which the young players have handled difficult programs under the leadership of Mr. Czerwony.

STUDIO NOTES OF LOUISE ST. JOHN WESTERVELT

Marion Capps, soprano, professional pupil of Louise St. John Westervelt, assisted by Jeuel Prosser, contralto, gave an interesting program at the Columbia School of Music recital hall on November 10. This was the first of a series of musicales given by Miss Westervelt's class on the second and fourth Sundays of each month. Miss Capps sang numbers by Veracini, Josten, Watts, Mozart, Leoni, Warford, Branscombe and Martin.

CECILIA HANSEN WINS HIGH FAVOR.

First honors in this week's Chicago Symphony Orchestra program were carried off by the charming soloist, Cecilia Hansen, violinist, who on this occasion made her first American appearance with orchestra. A vision of loveliness, the tall, young violinist won her listeners' hearts from the very moment she stepped upon the stage. Not alone through her beautiful personality does Miss Hansen appeal, for her violinistic qualifications are many and she delivers violin playing that is as brilliant as has ever been heard in these surroundings. A most salient point in Miss Hansen's interpretative make-up is individuality, and this coupled with a refreshingly sweet tone, the abandon and ease with

which she tosses off difficulties, sincerity and splendid musical intelligence make her an artist in the best sense of the word. Her way with the Tchaikowsky D major concerto was virtuosa and her success at the hands of the orchestra patrons was nothing short of sensational. A remarkable violinist with everything in her favor, and with a message to deliver! May she come soon again and often to the Windy City. It is interesting to note that Miss Hansen's first teacher was Alexander Zukowsky, second concertmaster of the Chicago Symphony Orchestra, who taught Miss Hansen in Southern Russia when she was a very young girl.

The orchestra, too, gave splendid account of itself, not only in accompanying the violinist in the concerto, but also in the purely orchestral numbers on the program. Conductor Stock rejuvenated the dull Brahms C minor symphony and made it a glamour of color seldom noticed in this rather mauve work. It was given a masterly reading and proved highly enjoyable, as did the Schumann Liebesfrühling overture, with which the program opened.

THE MUHLMANN SCHOOL OF OPERA.

Armistice Day was celebrated at the Muhlmann School of Opera on November 10, in the recital hall of the Glenn Dillard Gunn School. Tillie Thorp, perhaps the youngest of Chicago's operatic pupils, sang Absent, by Metcalf, with a beautiful soprano voice, very promising for the future. Isadore Mishkin, attired in his soldier uniform, sang Long, Long Trail, by Eliot, with a strong, sonorous baritone voice. The program closed with The Prayer from Cavalleria Rusticana performed by the chorus of the Muhlmann School of Opera. Seldom is so well trained and balanced chorus singing heard as on this afternoon.

Mrs. Herman Henkel of Lansing (Mich.), a professional pupil of Adolf Muhlmann and well known church singer, has accepted the position as head of the vocal department at the Michigan Agricultural School of East Lansing. Mrs. Berte Long, another Adolph Muhlmann professional pupil, has been reengaged as first contralto at the Temple Mizpah in Rogers Park. On October 23 Mrs. Long sang a group of songs at the Municipal Tubercular Hospital.

MUSICAL NEWS ITEMS.

The president's reception of the Chicago Artists' Association was held in the Fine Arts Assembly Hall on November 20. A most attractive program was presented.

The president's reception and opening concert of the Lake View Musical Society took place on November 12, at the Fortnightly Club. The program was given by Marion Roberts, pianist; Helen Hedges, soprano; Beulah Rosine, cellist, and Marion Lychenheim, accompanist.

JEANNETTE COX.

Prominent Teachers to Assist Dubinsky

Besides teaching the cello and supervising ensemble playing, Mr. Dubinsky has arranged with eminent artists to teach the various branches of music. The vocal department will be under Nicholas Oulukanoff, baritone, formerly with the Boston Grand Opera Company; he also toured this country and Canada, and was successful as teacher, with a large class in his beautiful studio in Boston. Nicholas Nicholoff, pianist and composer, will head the piano department. He was formerly professor at the Imperial Conservatory of Petrograd, and for sixteen years director and professor of the Imperial School in Tiflis, the capital of Caucasus.

Ariel Rubotein, another acquisition, is a fine pianist and operatic coach, endowed with all elements for a successful pedagog. Samuel Stilman, violinist and composer, a serious and versatile musician, distinguished himself as soloist and first viola with the City Symphony Orchestra. Boris Kreinine, graduate of Professor Auer's class in The Imperial Conservatory of Petrograd, held various important positions as head of the violin department and as leading violinist and viola player with symphony orchestras and chamber music organizations.

It is Mr. Dubinsky's intention to direct the teaching in the studio along principles of serious, fundamental and thorough training, and to cultivate and develop ensemble playing among the students, with particular stress on that branch, for, in his opinion, chamber music is the highest and most enjoyable form of music. There is no such means to correct tendencies to inaccuracies, mannerisms, illegitimate interpretations, and vagaries of all kinds which creep into solo performance, as is furnished by training in good concerted playing.

The formal opening of the Dubinsky studios will occur Sunday afternoon, November 25, when a reception-musical will be given.

Paderewski's December 6 and 7 Concerts Postponed

Owing to a revision in the routing of Mr. Paderewski's Western tour engagements, the gala concerts announced in his honor by the Symphony Society of New York in Carnegie Hall, December 6 and 7, will have to be postponed until a later date. However, all those holding tickets for the gala concerts may exchange them for either December 27 or 28, when the distinguished pianist will appear as soloist in the regular Thursday afternoon and Friday evening series of the New York Symphony Orchestra in Carnegie Hall, on which occasion Mr. Paderewski will play his own concerto for piano with orchestra, Walter Damrosch conducting.

Nyiregyhazi to Be One of Valentino's Judges

Erwin Nyiregyhazi, the pianist, has been chosen by Rudolph Valentino to assist him in deciding upon "the most beautiful girl in America." This Great National Beauty Contest will be held at Madison Square Garden on November 28. The contestants for the beauty prize will be the eighty-eight young ladies selected by Valentino in eighty-eight cities. The request which Nyiregyhazi received to act as one of the judges states that Mr. Valentino feels "that his list would be incomplete without the name of Nyiregyhazi."

Gerhardt on Tour to Coast

Elena Gerhardt has left for a Pacific Coast tour which will keep her away from the East until her second New York recital of the season on February 4.

EIGHT POETIC FANCIES

By ED. POLDINI

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From MUSICAL OBSERVER September, 1923

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Elsie Janis Recalls Old Pleasures on Her Return to the Hub City—Second Week of San Carlo Opera—Other News

Boston, November 18.—Since the time in 1918 when the late Major Higginson, founder of the Boston Symphony Orchestra, handed control of the organization to a board of trustees, the inevitable annual deficit has been met by private subscription. But the size of the deficit and the names of the orchestra's benefactors were not revealed until last Friday afternoon when the program book of the week-end concerts devoted two pages to the matter, reporting that "the average annual expenses of the Boston Orchestra exceed its average income by about \$95,000." The announcement declared further that this operating deficit is met by subscriptions, and printed a list of nearly 300 guarantors for the current season—a far larger number than has been generally supposed. As was to be expected, the list reads very much like the Social Register. In other words, the older families of this city have come to scratch again just as they generally have done in the past when the life of any local artistic institution was threatened, and they are to be commended for their willingness to assume part of the burden.

After giving the list of current subscribers to the guarantee fund the announcement makes a plea for additional support in the following words: "The Orchestra can be carried on only by the generosity of those who believe it important in the life of Boston and are willing to help it financially. All such are invited to join in sustaining the orchestra." A plea in the Boston manner, perhaps, and not very eloquent; but it will doubtless be met in the Boston manner—which means that the Orchestra will carry on, as in the past, and continue to be one of Boston's major glories.

ELSIE JANIS RECALLS OLD PLEASURES

Elsie Janis, the popular entertainer, returned to Boston after an absence of some years and treated her loyal following to a highly enjoyable entertainment, Saturday evening, November 10, in Symphony Hall. She was assisted by Walter Verne, baritone, Rudolph Bocho, violinist, and Lester Hodges, pianist.

Miss Janis explained when she first appeared on the platform her reasons for going into concert work, saying that she did not think that she sang better than before, to which she added, "I hope I do not sing worse." She was as charming as in the distant undergraduate days when we worshipped her. Unlike many of the favorites of our adolescent period, however, she gave us no reason at all for revising our early opinion of her qualities as an artist and as a personality. She belongs with Fred Stone in that category of American entertainers who find it unnecessary to be vulgar or to pander to depraved tastes in order to "get their stuff over." Miss Janis' own part of the program consisted of two groups of character songs picturing different foreign types. These songs gave her ample opportunity to disclose the veritable genius for characterization which has always stamped her art. Later in the evening she gave dances in costume and showed that the years have left unimpaired the daintiness, the grace and the charming simplicity which have helped place her so high in the theatrical constellation. As regards her "impressions," as she calls her imitations of stage celebrities, she was again as delightful as of old. It is hardly necessary to add that the audience which gathered to hear her in Symphony Hall gave her a rousing reception.

Miss Janis was ably supplemented by the uncommonly high quality of her assistants, Mr. Verne, who received his training in the Vinello-Johnson School of Voice and Opera in this city, is endowed with a rich baritone voice of generous range. The skill and taste of his singing reflected great credit on the work of Mme. Johnson. His pieces included Nutting's With You, Bruno Huhn's stirring invictus, Wood's charming song, A brown Bird Singing, and Clark's poignant Blind Plowman, as well as extra pieces which he had to add in response to the enthusiasm of the audience. Mr. Bocho disclosed a high order of technical facility, creditable musicianship and a beautiful tone in the familiar Meditation from Thais, Sarasate's warm flowing gypsy airs, Wilhelm's arrangement of Schubert's Ave Maria and Sarasate's animated Caprice Basque. There were many additions to the program.

SECOND WEEK OF SAN CARLO OPERA

For the second week of its Boston season, the San Carlo company presented a list of operas containing but two repeats—Butterfly at the Saturday matinee, and Aida on Saturday evening. The list of operas and casts of the week were as follows:

Monday, November 12.....La Traviata
Mmes. Escobar, Falco, Messrs. Chiappini, Valle, Cervi.
Incidental dances by the Pavley-Oukrainsky ballet russe.
Tuesday, November 13.....Cavalleria Rusticana
Mmes. Saroya, Paggi, Messrs. Salazar, Interrante.
Followed by Pagliacci.
Wednesday matinee, November 14.....Faust
Mmes. Saroya, Paggi, Messrs. Chiappini, Interrante, DeBiasi.
Incidental dances.
Wednesday evening, November 14.....Lucia di Lammermoor
Mmes. Escobar, Falco, Messrs. Salazar, Valle, Cervi.
Followed by Trianon by ballet russe.
Thursday, November 15.....La Boheme
Mmes. Roselle, Ehlers, Messrs. Chiappini, Valle, DeBiasi.
Followed by Danse Macabre by the ballet russe.
Friday, November 16.....La Forza del Destino
Mmes. Saroya, Paggi, Messrs. Salazar, Basiola, DeBiasi.
Incidental dances.
Saturday matinee, November 17.....Madame Butterfly
Mmes. Onuki, Paggi, Messrs. Tommasini, Valle, Cervi.
Followed by La Fete a Robinson by the ballet russe.
Saturday evening, November 17.....Aida
Mmes. Roselle, DeMette, Messrs. Salazar, Basiola, DeBiasi.
Incidental dances.

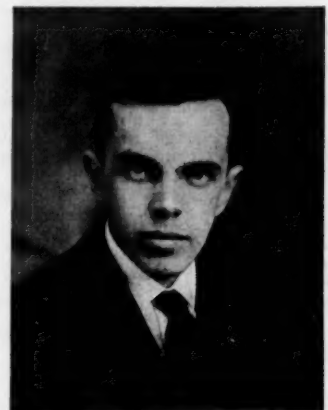
The performances of these operas were marked, as during the first week, by an acceleration of pace as compared to the productions of other years, a finer regard for dramatic values on the part of both principal singers and chorus and a marked improvement in the orchestra, so ably conducted by Mr. Peroni. Of the leading singers, Mmes. Escobar, Saroya and Roselle proved themselves singing actresses well above the ordinary, Miss Escobar in particular impressing with the beauty of her voice and the skill of her acting.

The admirable Pavley-Oukrainsky ballet took part in every performance—either in dances that were part of the opera or in a supplementary program of its own. Thus

during the week it was seen in the performance of Traviata, Faust, La Forza del Destino and Aida. After Lucia on Wednesday evening, it presented its charming 18th century number, Trianon; after Boheme on Thursday it presented its well conceived Danse Macabre, and after Butterfly Saturday afternoon the ballet gave a Dance-Poem to music by Schubert.

JOHN PEIRCE PLEASES IN RECITAL

John Peirce, the well known baritone and choral director, gave a recital here Thursday evening, November 15, in

**JOHN PEIRCE**

Jordan Hall. Ably assisted by J. Angus Winter, accompanist, Mr. Peirce was heard in an interesting and unhackneyed program, in detail as follows: Wait Thou Still, J. W. Frank (1670); So Sweete is Shee (Anonymous); Polly Willis, Dr. Arne; Alt Heidelberg, Jensen; Der Kreuzzug, Schubert; Mondnacht and An den Sonnenschein, Schumann; Der Waldsee, Berger; L'Heroisme, Tchaikowsky; La Charmante Marguerite, old French; Rose, Ne Croyez Pas, Nerini; Chevauchee Cosaque, Fouldrain; The Sea, MacDowell; Bright Star, Converse; Faith, Warren Storey Smith; 'Tis not in Seeking, Atherton, and There's Heaven Above, Sidney Homer.

Mr. Peirce is to be commended for his excellent choice of songs, especially for rediscovering such beautiful pieces as Der Kreuzzug of Schubert, the stirring L'Heroisme of Tchaikowsky and the delightful old French folk tune with which he opened his French group. Mr. Peirce renewed and strengthened the favorable impression which he made here at his last recital. His voice is a warm baritone of rich timbre and it is noticeably well controlled. If there is one quality which is conspicuous in Mr. Peirce's work it is that of the musical intelligence which directs his singing. He has a high regard for the classic line and his phrasing is ever musical. However, Mr. Peirce's singing would gain materially if his New England conscience permitted him to express the emotional and poetic content of his music more freely than he does at present. With his voice, skill and musicianship he ought to go far. The audience applauded him warmly throughout the evening.

FREDERICK BRISTOL WINS SUCCESS

Frederick Bristol, pianist, gave his first Boston recital Wednesday evening, November 7, in Jordan Hall. Mr. Bristol set himself an exacting program, designed to reveal his present abilities as technician and interpreter. In detail his well varied and interesting program included these pieces: adagio, Galuppi; gavotte, Gluck-Brahms; nocturne, op. 48, No. 1, and fantasie impromptu, Chopin; prelude, chorale and fugue, Franck; Poeme, No. 2, Scriabin; Un Soupir, Berners; The Donkeys, Grovlez; Cathedrale Engloutie, Debussy; Scherzo Humouristique, Aaron Copeland; The Tides of Manaunaun, Cowell, and Polichinelle, Rachmaninoff.

Mr. Bristol disclosed a serviceable technic, a lovely tone

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and an unusually fine command of nuances. He has an unerring instinct for the melodic line—witness the delightful singing quality that marked his playing of Chopin's familiar fantasy. His appreciation of the poetic content of his music was again evidenced in the devotional quality which he brought out in the music of César Franck. The piece by Cowell proved to be an interesting novelty, requiring the use of Mr. Bristol's elbow and forearm; but the effect produced by this involved technic might conceivably have been attained in the conventional way of playing the piano. Mr. Bristol made a deep impression and a favorable one, being recalled again and again by an enthusiastic audience.

SYMPHONY ANNOUNCES MONDAY EVENING CONCERTS

The Monday evening series of Boston Symphony Concerts by the regular Boston Symphony Orchestra, under Pierre Monteux, will be given this year on the following dates: December 3, January 14, February 4, March 10 and April 7.

This will be the third season of this series which has proved so successful in every way. They are particularly popular in that they afford an ideal opportunity for those who wish to have an introduction to symphonic music, to hear it under the most favorable circumstances. They are likewise sought by those who have been unable to obtain seats for the longer series of symphony concerts.

A group of soloists of particular interest has been engaged. Probably the most unusual of them will be Wanda Landowska, harpsichord artist. There will be two virtuosos of the more modern descendant of the harpsichord—Claudio Arrau and Felix Fox, pianists. Mr. Fox is well known by his recitals in Boston and many other cities. He was applauded as soloist at the regular symphony concerts a short time ago. Mr. Arrau, of the younger generation and a comparative newcomer, is of Chilean birth. In the early part of his career, when still very young, he went to Europe to study under the foremost masters. During the years between 1918 and 1920 he made extensive tours through Europe and in 1921 returned to tour his native South America. He is now trying his fortunes in this country for the first time.

Another young soloist of interest will be Cecilia Hansen, the talented violinist who has had such fine success in New York lately. The singer of the series will be Eva Gauthier, the French-Canadian mezzo-soprano.

HUBERMAN IN FIRST BOSTON RECITAL

Bronislaw Huberman, violinist, gave his first recital in this city Thursday evening, November 8, in Jordan Hall. With the competent assistance of Siegfried Chulze, pianist, Mr. Huberman gave an impressive exhibition of his abilities in a hackneyed program containing the Kreutzer Sonata of Beethoven; Bach's Chaconne for violin alone; Mendelssohn's songful concerto, and displayful numbers labelled Chopin-Sarasate, Chopin-Huberman and Paganini.

The advance publicity work done for Mr. Huberman's first appearance in this city was of such a poor order that a mere handful of people heard this gifted artist. But his audience more than made up in enthusiasm for the lack of

numbers, as it was quick to recognize in Mr. Huberman a violinist of very high rank. His technic is of a formidable nature and he plays with the instinct of a musician. Moreover, he throws himself into the spirit of the music in hand, with the result that his interpretations are invariably interesting and enjoyable. It is to be hoped that this city will be given another opportunity in the near future to hear him.

JOSEF HOFMANN PLAYS

Josef Hofmann returned to Boston for his annual recital of the season, Sunday afternoon, November 11, in Symphony Hall. He played these pieces: sonata, opus 110, Beethoven; Vecchio Minuetto, Sgambati; Perpetuum Mobile, Weber; polonaise in C sharp minor, fantasie impromptu, valse in A minor and sonata in B minor, Chopin; Valse Phantastique; Edna Woods; Kaleidoscope, Hofmann; Music Box, Liadow, and Polonaise, Liszt.

It would be presumptuous in A. D. 1923 to analyze the art of this superpianist. Nevertheless, it is significant to note that Mr. Hofmann no longer depends altogether on his marvelous technical facility the clarity of his playing and his musical instinct for effective interpretation. During the past few seasons—and it was particularly noticeable last Sunday—his playing has gained in poetic values and has thereby become the more convincing. An audience of good size was keenly appreciative.

FLUTE PLAYERS' OPEN SEASON

The Boston Flute Players' Club, under the admirable direction of Georges Laurent, the solo flute of the Boston Symphony Orchestra, opened its third season of chamber music concerts Sunday afternoon, November 4, at the Boston Art Club. For the first concert, Mrs. H. H. A. Beach, pianist and composer, joined the club in some of her own pieces, including her theme and variations for flute and string quartet and two new songs for soprano voice (Mrs. Marion Chapin), violin, cello and piano. Other numbers included Schubert's quartet in D minor, Wolf's Italian Serenade and a nocturne from Borodin, both for string quartet; a piece for flute and piano by Pierre Camus and Handel's ornate Sweet Bird, sung by Mrs. Chapin with a flute obligato by Mr. Laurent. The music for quartet was played by the admirable Burgin quartet (Richard Burgin, first violin; Julius Theodorowicz second violin; G. Faurel, viola, and Jean Bedetti, cello).

PEOPLE'S SYMPHONY ORCHESTRA OPENS SEASON

The People's Symphony Orchestra, Emil Mollenhauer, conductor, opened its season Sunday afternoon, November 4, at the St. James Theater. A large and warmly appreciative audience heard the following program: Beethoven's fifth symphony; ballet music from Sylvia, Delibes; The Sentinel, Hiller; waltz—Tales of Vienna Woods, Joh. Strauss, and overture to Il Guarany, Gomez.

RICHARD CROOKS WITH APOLLO CLUB

Richard Crooks, the excellent young tenor, was the assisting artist at the first concert of the season by the Apollo Club, Tuesday evening, November 6, in Jordan Hall. Mr.

Crooks renewed and deepened the very favorable impression which he made here last year. He is the fortunate possessor of an uncommonly fine tenor voice and he sings with a wholly infectious enthusiasm. He was recalled many times.

Under the leadership of Emil Mollenhauer, the Apollo Club, which now numbers one hundred singers, sang the customary list of choruses and part songs to the audible enjoyment of its patrons.

HANDEL AND HAYDN SEASON

The choral concerts to comprise the season of the Handel and Haydn Society are now announced. The oratorios to be presented are Handel's Messiah on Sunday afternoon, December 16, and Monday evening, December 17; Saint-Saens' opera, Samson and Delilah, in concert form on Sunday afternoon, January 20, and Haydn's Creation on Easter Sunday afternoon, April 20. The soloists for the two Messiah performances will be Jeannette Vreeland, soprano; Jeanne Lavel, contralto; Richard Crooks, tenor, and Reinhold Werrenrath, baritone. For Samson and Delilah, Margaret Matzenauer, soprano; Clarence Whitehill, baritone, and Orville Harrold, tenor will be the soloists. For The Creation, Marie Ivogun, soprano, George Meader, tenor, and Henri Scott, bass, have been engaged.

J. C.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

ITS NAME.

"In a recent number of the Musical Courier there was a very interesting and amusing article, or review, by Clarence Lucas, of a musical novel, but the title of the book was not mentioned. Could you tell me the name and author, as I would like to read it? There are so many novels that are written with music or musicians for the theme, that show the writer knows nothing of the subject. I should like to read one that keeps to the subject if I knew where to obtain a copy. Thank you for any information you can give me."

The article by Clarence Lucas is all that you say, being both amusing and interesting, the cleverness and subtlety of the humor so keen, the character of the trombone-banker, or banker-trombonist so well worked out. It may be, however, that Mr. Lucas is the only person who knows the name of the book; he certainly took care not to mention it. If the name is ever divulged, word will be sent you through the Information Bureau.

HISTORY OF THE PIANO.

"Kindly advise me where one can find a history of the piano-forte which is more or less readable and up-to-date." Pianos and Their Makers, by Alfred Dolge, published in 1911 by the Covina Publishing Company, Covina, Cal. The probabilities are that copies of this book can be found in many public libraries. A copy of it is in the offices of the Musical Courier where it can be consulted at any time.

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Musical Comedy, Drama and Motion Pictures

The presentation of grand opera in cameo form will become a reality on Sunday, November 25, when the Zuro Opera Company makes its appearance at the Rivoli in a condensed version of Gounod's Faust. The event, it is predicted, will mark another distinctive contribution made by the motion picture theaters in the cause of music.

Josiah Zuro has assembled a distinguished company. Emma Noe will sing the role of Marguerite, Charles Hart will be Faust, Karl Formes will appear as Valentine and Fred Patton as Mephistopheles.

Miss Noe is known to music lovers as a former prima donna with the Chicago Opera Company; Mr. Hart has been engaged by the Chicago Opera to create the leading tenor role in Koenigsleider; Mr. Patton is the noted concert singer; Mr. Formes is the well known baritone.

In accordance with the policy of the Riesenfeld theaters of familiarizing its audiences with the very best music, the opera will be sung in English. John Wenger, art director for the theaters, has created the settings for Faust, which will be under the personal direction of Mr. Zuro.

THE CAPITOL

Marion Davies in Little Old New York was the feature picture at the Capitol last week, and the program opened with an overture by Victor Herbert written especially for this production. The overture is in the form of a symphonic poem, as it derives its form from the story of the play, the scenes of which were laid in the early days of the nineteenth century. The prologue, too, was thoroughly in keeping with the picture, the participants being dressed in the prevailing styles of the day, and some of them impersonated characters which also appear in the picture, notably Robert Fulton, John E. Kellard being especially engaged to portray this character. Betsy Ayres sang The Last Rose of Summer to her own accompaniment on the harpsichord. She possesses a very beautiful voice, her high notes being especially true and clear, and her number was effective. My Days Have Been So Wondrous Free was sung by Helen Leveson, Claire Brookhurst and Hazel Simonson. The prologue was concluded with a toast to Robert Fulton, who responded with a prophecy as to what the steamboat would accomplish in times to come. The entire company of Capitol dancers, soloists, ensemble and ballet, numbering forty, took part in this presentation.

Little Old New York is a picture well worth seeing. The action takes place during the days when Bowling Green was the center of life and activity in New York. Many of the familiar names of that day also appear in the picture, notably Robert Fulton, Washington Irving, Chancellor Livingston, Cornelius Vanderbilt, John Jacob Astor, Mr. De Puyster, Betty Schuyler and others.

THE RIVOLI

The most interesting number on the program last week at the Rivoli was the motion picture, Around the World in the Specjacks, the first of two installments depicting the cruise of the famous American ninety-eight foot yacht that circumnavigated the globe. Contrary to most novels and motion pictures, this story begins where the others leave off—with the wedding—and a thrilling honeymoon it was too, both on land and sea. Some of the photography is es-

pecially beautiful. The nature pictures, the water scenes and the pictures of the natives in the various lands visited, all proved very interesting. The feature picture was Pioneer Trails, an entertaining production but nothing out of the ordinary. The plot is laid in '49, when people were flocking to California in search of gold.

At the performance the writer attended Emanuel Baer, well known at this theater for his fine work in connection with the orchestra, wielded the baton for the Armistice Week Overture, a medley of popular war melodies especially arranged for the Rivoli. Of course the medley included



MIRIAM LAX AND ADRIAN DA SYLVA.

the principal soloists for the past two weeks at the Rivoli Theater. They sang the prologue to the feature picture, which was a special arrangement in duet form of the popular ballad, Roses of Picardy (Haydn Wood). The number was so successful during the first week that the management held it over for the second week.

Over There, Keep the Home Fires Burning and many other songs heard so frequently during the trying days of the war. Miriam Lax, soprano, and Adrian da Sylva, tenor, singing Roses of Picardy, added to the enjoyment of this number. Ennio Bolognini, cellist, was heard in two popular Kreisler numbers, Liebeslied, and Liebesfreud, which he played rhythmically and with feeling.

THE RIALTO

Bebe Daniels in His Children's Children was the feature of the Rialto bill last week and a very good picture it proved to be. George Fawcett was splendid as Peter Kayne.

The musical program opened with the overture to Merry Wives of Windsor, with Willy Stahl conducting. Riesenfeld's Classical Jazz followed, and the popular number, Bebe, proved more enjoyable to the large audience. Themy Georgi displayed an excellent tenor voice in I Hear You Calling Me and reached a fine climax with his last high note. After the feature picture came a dance divertissement by Paul Oscar and Marley, which the audience liked. A comedy, The Unreal News Reel, ended the program.

MAY JOHNSON.

affair. The proceeds are intended to swell the building fund of the club.

Andreas Enna Dead

Andreas Enna, a prominent boot and shoe manufacturer of Copenhagen, Denmark, died on November 7 at the age of seventy-seven years. Mr. Enna was the older brother of August Enna, the Danish composer, and father of Emil Enna, composer, pianist and music critic of Portland, Ore.; Alex Enna, concert singer and teacher of Green Bay, Wis.; Mrs. Harriet Enna King, concert singer of Charleston, W. Va.; Aage Enna, language instructor in Franklin High School of Portland, Ore., and also two daughters and sons living in Copenhagen, Denmark (Carl Enna, Astrid Phillipsen and Karna Andersen).

Cadman and Tsianina at A. Russ Patterson's

On November 23, Charles Wakefield Cadman and the Princess Tsianina will be the guests of Mr. and Mrs. A. Russ Patterson and they will be heard in one of their interesting programs. On Monday evening, November 26, there will be a Mana-Zucca program at the Patterson studios.

Edward Beckman, tenor, pupil of Mr. Patterson, was soloist at the Town Hall on November 6 with the Travlogue Pictures, appearing with the same organization at the Town Hall on November 17 and in Brooklyn at the Academy of Music on November 24.

Ulysses Paquin Wins Success Abroad

Ulysses Paquin, bass-baritone, has been meeting with much success in France. His recent engagements included singing Ruth de Cesar at Honfleur, Normandy, and at Mulhouse in Alsace Lorraine; l'Enfance du Christ de Berlioz, la Passion from St. Jean de bac, at the Cathedral at Bourges. He also sang la Damnation de Faust with the Orchestra Rouché in Paris, and les Adieu de Wotan, from Walkerie, with the Orchestra Lamoureux.

Mrs. Daniel's Artists Sing for Radio

Pupils of Edna Bishop Daniel have been appearing recently in a number of radio concerts via WRC. Mrs. Daniel, who is known as an "exponent of the common sense system of voice placement and tone production used by true voice culturists and real artists of all nations," is preparing four of her pupils for a concert at her Washington, D. C., studios some time in December. About two hundred guests can be accommodated at these concerts.

Critical Praise for Rudolph Thomas

Elizabeth Santagano, soprano, appeared in recital at the Town Hall, New York, on November 6. She had the assistance at the piano of Rudolph Thomas, conductor of the

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RIESENFELD'S CLASSICAL JAZZ

FAMOUS RIALTO ORCHESTRA

Philadelphia Civic Opera Company, and according to the critic of the New York Times, Mr. Thomas played uncommonly fine accompaniments.

Diaz at New Gallery Art Club

Rafael Diaz, of the Metropolitan Opera Company, appeared as soloist at the New Gallery Art Club, on November 18. He opened his program with a delightful rendition of an aria from Donizetti's L'Elisir d'Amore; this brought forth sincere applause, and the artist graciously added two Spanish songs, a folk-tune and Alvarez' La Partida. His second group contained Still Wie Die Nacht, Bohm; Mein Herz ist Schwer, Strauss; Les Yeux, Rameau, and Ouvre tes Yeux bleues, Massenet. Group III was made up of Horsman's Bird in the Wilderness, Minette Hirst's charming song, What is Life? Traume, Wagner, and Homing, by Del Riego.

Mr. Diaz was in excellent voice and sang his various numbers with a finish and mastery rarely encountered. He was prevailed upon to sing more but was obliged to decline owing to another engagement in the evening.

The New Gallery Art Club on this occasion invited its members and their friends to attend the private view of the most recent painting and drawings of Boris Grigoriev.

Gladyce Barnett deserves a word of special praise for the sympathetic accompaniments to Mr. Diaz' vocal numbers.

Hempel in New York Recital

Frieda Hempel will give her first New York recital in Carnegie Hall on Tuesday evening, November 27. She will be assisted by Coenraad V. Bos at the piano and Louis P. Fritze, flutist. An almost unknown aria of Mozart—a fragment composed for Mme. Hofer, is the outstanding novelty of the program. Seldom sung old English songs, two by Jensen and a group by Leo Blech are included, and for her number with flute, Miss Hempel has chosen the Shadow Song from Dinorah, which so delighted her London audience.

Elly Ney's Second Recital

Elly Ney will give her second New York recital at Aeolian Hall on Wednesday afternoon, December 5, laying a Brahms program. The program is composed of units of Brahms' works rather than of an assortment. The four ballads, op. 10, open the program, to be followed by the waltzes, op. 39. Four Pieces, op. 119, including three intermezzi, and the E flat rhapsodie and the F minor sonata complete the list.

Maxim Karolik with Chicago Opera

Maxim Karolik, Russian tenor, has just been engaged by the Chicago Civic Opera Company for the present season. Mr. Karolik will make his debut in the very near future. He sang during the war in Petrograd at the Musical Drama Theater, and since coming to America has made many friends in New York and Chicago, who will be happy to hear of his engagement by the Chicago Opera.

Carl Flesch to Sail Soon

Carl Flesch will sail for the United States the end of this month on the S. S. Lapland, and will arrive here about December 8. Mr. Flesch's first appearance will be with the Philadelphia Orchestra on December 14 and 15—almost ten years after his first American appearances.

Friedberg in New York Recital

Carl Friedberg will give his first recital at Aeolian Hall, New York, on Monday evening, December 3. At this concert, his first in the metropolis in seven years, Mr. Friedberg will present an unusually interesting program.

Seidel Resumes Playing

Toscha Seidel appeared in Newburyport, Mass., on November 9, fully recovered from his recent illness. On November 27, he plays in Peoria, Ill.

Murphy's Coast Tour Starts December 6

Lambert Murphy will start his Coast tour with the Quartet of Victor Artists on December 6 at Oakland.

Thorpe Bates in America

Thorpe Bates, a distinguished exponent of the great English festival tradition, is in America for the season 1923-24. Mr. Bates has created under the direction of the composer, the solo baritone parts in important works with orchestra by such contemporary British composers as Frederick Delius, Sir Walford Davies, Sir Frederick Cowen, Hamilton Harty and Granville Bantock. Mr. Bates has an unusually large repertoire which he has sung and which he is prepared to sing again at brief notice. His English press notices are voluminous. Following his appearance in Queens Hall, London, in Elijah, under the baton of Sir Henry Wood, the London Morning Post critic stated among other things: "Mr. Thorpe's interpretation of the music of the Prophet was a notable performance. It differed in many respects from those usually put forward, and was remarkable for its devotion and its sincerity without assertiveness. It was dramatic, inasmuch as Mr. Bates thoroughly identified himself with the character, but there was no theatricalism or secularism. His reading was based clearly on an interpretation of the text, and he pronounced every word perfectly clearly, and with a degree of accuracy of inflexion it rarely receives."

Felix Hughes Opens New Studio

Felix Hughes, vocal instructor, held a reception, house warming and musicale on November 11, the occasion being a celebration of the opening of his new studios at 50 Central Park West. Music was furnished by those of Mr. Hughes' pupils, past and present, who happened to be in New York at the time. These were Allan McQuhae, tenor, whose concert successes had already brought him nation-wide fame; Marjorie Moody, soprano, during the past three seasons soloist on tour with the Sousa Band, and Marta Melis, contralto, who will sing leading roles in the National Theater, Havana, Cuba, in company with Titta Ruffo, Hipolito Lazaro, Carlo Galeffi and others. Another prominent pupil of Mr. Hughes who was unable to be present on this occasion is Beatrice Eaton, now scoring a pronounced success with the Silingardi Opera Company, Mexico City, where she is singing leading contralto roles. Mr. Hughes' pupils evidently reflect the ability of their teacher.

Musicians Club to Hold Bazaar

The Musicians Club of New York, of which Walter Damrosch is the honorary president, will hold a bazaar in their Club Rooms, 173 Madison Ave., on December 5, 6 and 7, from three o'clock in the afternoon on. The various booths will be in charge of the ladies of the club and many useful articles will be displayed suitable for holiday gifts or souvenirs. An interesting entertainment will take place each evening, with dancing at 9 p.m. on the last evening. Many well known people in the musical and theatrical profession have volunteered their services and this carnival or bazaar promises to be a very enjoyable and successful

Opening Concert of Rubinstein Club

On Tuesday afternoon, November 13, the first of the series of afternoon recitals of the Rubinstein Club, Mrs. William Rogers Chapman president, attracted a large and distinguished audience to the Grand Ball Room of the Waldorf Astoria Hotel. The artists of the occasion were Frances Peralta, soprano, and Giovanni Martino, bass, both of the Metropolitan Opera Company.

In introducing the artists, Mrs. Chapman spoke of their recent great success at the Maine Festival in Faust and added that she had hoped to have Armand Tokaty, the Metropolitan Opera tenor, also, for he was the third member of the operatic trio who earned individual success at the festival. However, owing to the fact that Mr. Tokaty was singing in Philadelphia with Jeritza in Thais, he was unable to appear, but has been engaged for the afternoon of January 8.

Before the musical program commenced, Mrs. Chapman welcomed some new members of the club and dwelt for several minutes on the few members who had passed away during the summer, also reading some interesting letters from people who had been helped by the Rubinstein Philanthropic Committee. Finally she introduced Irwin Nyiregyhazi and Laurence Leonard, who were in the audience. They will be the soloists on the evening of December 4.

Mr. Martino opened the program with the Simon Boccanegra aria by Verdi which was a fine vehicle for displaying his rich and sonorous bass voice. It is, moreover, one of wide range and Mr. Martino handles it with finish and taste. There was much applause after this number and later following his group which consisted of In Questa Tomba (Beethoven), Mi Nena (Isidoro Laguna) and Duna (McGill). In these shorter numbers, the singer was equally successful. He sings a pianissimo with as much ease as he does forte, and his interpretations showed variety and complete understanding of the text. Gounod's Vulcan's Song was effectively done. His English song was intelligible and the audience liked him so much that he was obliged to give several encores. Mr. Martino and Miss Peralta sang two duets, the always popular Tales of Hoffman barcarolle, and one from La Forza del Destino, which were much enjoyed as the singers' voices blended exceptionally well.

Miss Peralta, looking very stunning in a cream colored lace gown and large black hat, won her audience the minute she stepped on to the stage. In excellent voice, she gave the Pace Mio Dio aria, creating a favorable impression, which increased with her later selections. Bird of the Wilderness (Horsman), Perjura (Tejada) and l'Ultima Canzone (Tosti), comprised her second group, and the Un Bel Di Vedremo (Puccini) her final one. Miss Peralta has a fine, big voice of lovely quality, and when she sings she not only makes her audience enjoy it, but she also seems to herself. While she is better known as an opera singer, after hearing her sing upon this occasion one must say that Frances Peralta has a certain flair for the concert stage. She has charm and personality and the audience warms up to her at once. Her numbers were all charmingly given and the Spanish songs, especially, found much favor.

Blair Neale, an artist in his work, gave both singers sympathetic support at the piano. The program on the whole was a highly enjoyable one, and after the concert many

in the audience remained to meet the artists and express their appreciation of their artistry.

Soder-Hueck Pupils Heard in Concert

On November 15, an interesting concert was given in the auditorium of the New York Psychology Center on West Forty-eighth street. The artists were engaged through the Soder-Hueck studio, all the vocalists, with the exception of the tenor, being professional pupils of Mme. Soder-Hueck. Anna Reichl, soprano; Rita Sebastian, contralto; Henri Barron, tenor; Elliot Zerkel, baritone; Laura Zalman, violinist, and Gisela Von Egloff, accompanist, rendered a varied program in artistic manner.

Mr. Zerkel was heard in Love Me or Not, by Secchi, and Gypsy Love Song, Galloway. His is a baritone voice of fine quality and good range. His tones are rich and resonant and he sings easily and smoothly, with good phrasing and clean diction. Miss Reichl revealed a beautiful soprano voice and interpretative ability in Musette's Waltz Song from La Boheme, an aria from Massenet's Herodiade, and Pearl Curran's Dawn. Her voice is well placed, and the tones, ringing and clear, are freely produced. Handel's Largo was sung with much feeling by Miss Sebastian, with violin obligato played by Miss Zalman. Miss Sebastian has a contralto voice of rich coloring and sympathetic quality. In a different mood but with equal expressiveness was her rendition of Lieurance's By the Waters of Minnetonka. Mr. Barron pleased his hearers in an aria from Puccini's The Girl of the Golden West, an opera in which this tenor has frequently been heard; later he sang numbers by Moussorgsky and D'Hardelot. The Miserere from Il Trovatore was effectively sung by Miss Reichl and Mr. Barron. Miss Zalman, a Roumanian violinist, who is a very talented Auer pupil, rendered, besides the obligato to Miss Sebastian's number, the Schubert Ave Maria. She has a fine tone of sweet quality, good technique and musical feeling.

The program was concluded by an excellent rendition of the Rigoletto quartet, by Rita Sebastian, Anna Reichl, Henri Barron and Elliott Zerkel. There was good ensemble and it was given with dash and with dramatic effect. So successful was it that it had to be repeated. All of the soloists were compelled to give encores. Good voice placement, free production of tones and floating overtones were noticeable in the singing of the Soder-Hueck artists. A large audience was very enthusiastic.

Münz' Kansas City Date Changed

Instead of appearing as soloist with the Kansas City Symphony Orchestra on December 6 as originally announced, Mieczyslaw Münz will play his engagement there on December 23, after his appearances in St. Louis and Philadelphia.

Peralta Sings for Third Premier

When Frances Peralta sang for Lloyd George at the Metropolitan Opera House recently, she sang for her third premier. She sang for Clemenceau on his visit here, and last summer she sang for Mussolini in Italy.

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Thursday, November 22

Symphony Society of New York, afternoon.....Carnegie Hall
Philharmonic Society of New York, evening.....Carnegie Hall
Renee Chemet, violin recital, evening.....Aeolian Hall
George Schneider, song recital, evening.....Town Hall

Friday, November 23

Philharmonic Society of New York, afternoon.....Carnegie Hall
Symphony Society of New York, evening.....Carnegie Hall
Harry Glickman, violin recital, evening.....Aeolian Hall
Friday Morning Musicale.....Biltmore

Saturday, November 24

Josef Hofmann, piano recital, afternoon.....Carnegie Hall
Philharmonic Society of New York, evening.....Carnegie Hall
Mara Carreras, piano recital, afternoon.....Aeolian Hall
John Powell, lecture recital, evening.....Aeolian Hall
Swami Yogananda, assisted by Carmela Ippolito, evening.....Town Hall

Sunday, November 25

Philharmonic Society of New York, afternoon.....Carnegie Hall
Symphony Society of New York, afternoon.....Aeolian Hall
Louise Stallings, song recital, evening.....Aeolian Hall
Society of the Friends of Music, afternoon.....Town Hall
Giuseppe Mauro, evening.....Town Hall
Galli-Curci, song recital, afternoon.....Metropolitan Opera House

Monday, November 26

Walter Greene, song recital, afternoon.....Aeolian Hall
Beethoven Association, evening.....Aeolian Hall

Tuesday, November 27

Frieda Hempel, song recital, evening.....Carnegie Hall
Harriet Ware, composition recital, afternoon.....Aeolian Hall
Bertha Crawford, song recital, evening.....Aeolian Hall

Wednesday, November 28

Philharmonic Society of New York, evening.....Carnegie Hall
Myrtle Clair Donnelly, song recital, afternoon.....Aeolian Hall
Abraham Sopkin, violin recital, evening.....Aeolian Hall

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Haarlem Philharmonic Society Musicales

The Haarlem Philharmonic Society's first musicale of this season was given in the grand ball room at the Waldorf-Astoria on November 15. Mme. Charles Cahier, mezzo-contralto, and Anton Bilotti, pianist, were the soloists, and they gave a delightful program that was thoroughly enjoyed by the audience which filled all the seats on the main floor and all the boxes.

Mme. Cahier opened the program with the recitative and aria, *J'ai Perdu mon Euridice*, by Gluck. In this and her following selections, this noted artist revealed again her glorious voice, her dramatic powers of expression and her individual artistry. Her French group was particularly interesting. *Thrinodia*, by Augusta Holmés, gave her an opportunity to display her very low tones, which are rich and smooth, while the following number, Massenet's *Crepuscule*, afforded a decided contrast, with its lightness of style. Mme. Cahier has superb vocal control and she sings with understanding, sincerity and artistic insight, putting a wealth of emotional coloring into her songs. Her last group began with Henry Hadley's *The Time of Parting*, which she spoke of as one of our finest American songs, paying Hadley a compliment as expressed by another composer. There, *Little Girl*, dedicated by Clarence Forsyth to Mme. Cahier, and *Tuku, Tuku, Lampaitani*, a Finnish folk song, were so charming that they were re-

peated. Other songs were Hageman's *At the Well*, an Irish and a Scotch folk song and Gluck's aria from *Alceste*, *Divinites du Styx*. Walter Golde provided admirable accompaniments.

Mr. Bilotti, the young pianist who has commanded much attention since his New York debut last season, played a group by Mendelssohn, Weber, Chopin and himself, and two Liszt numbers. Mr. Bilotti has a fluent technique and employs very sharp contrasts in his shading. He has a vivid imagination and good musical feeling. His own *Elfin Dance* was individual and highly pleasing. Both of the artists were enthusiastically received.

A WILD GOOSE CHASE

(Continued from page 5)

"Then, if you want to know, her name is Anna Brown, a member of our company."

Our newspaper instinct told us that Anna and Ganna were one and the same person, and we were right. Later on we found out that Ganna Walska, under the name of Anna Brown, had rehearsed for two weeks with the company, had come to Milwaukee to rehearse with the orchestra, and decided not to sing only after Josef Stransky had advised that the debut be made later in the season in another city. Ganna Walska had planned her coup well; her secret had been well kept; but nothing can remain secret for long in the musical world.

So Mme. Ganna will have to find another alias than Anna Brown when she sings with the Wagnerian Opera, as reporters and musical reviewers will keep track of Anna Brown's whereabouts.

It would be a pity to miss her debut in grand opera. We were sorry that our trip to Milwaukee turned out to be a wild goose chase. R. D.

Mildred Dilling's Dates

Mildred Dilling, the harpist, is in the midst of what promises to be a very busy season throughout. On October 16 she appeared in a joint recital with Louise Homer at Mt. Vernon; October 24 she gave a recital in her old home, an annual event, where she not only was tendered an ovation, but was also re-engaged for another recital on November 22; on October 29, a joint recital with Edna Indermaur at Flora MacDonald College; November 4, resumed position as soloist at the Central Presbyterian Church of New York; November 4, afternoon, memorial services to Hon. R. B. Hawley at St. Marks on the Bowerie; November 2, Symphony Hall, Boston; November 5, Washington, D. C., a joint recital with Ratan Devi at the Central High School Auditorium; November 6, recital at Trinity College, Washington, D. C.; November 8, private engagement at Alpine, N. J. On November 25 Miss Dilling will give her fourth return recital at Bloomington, Ill., and on the twenty-seventh she will play in Chicago, Ill., and on December 2 at Springfield, Ill.

Samaroff Renews Victor Contract

Olga Samaroff has just renewed her contract to make Victor Red Seal records for three years. Mme. Samaroff will be heard in Philadelphia on December 4 and in Washington on December 5.

WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

Siegfried Schulze, Accompanist, October 26

Sun
The exceedingly difficult piano part was well compassed by Siegfried Schulze.

Tribune
Mr. Schulze's piano part sometimes became, it seemed, unduly vigorous.

World
Siegfried Schulze played unusually satisfactory accompaniments.

Francis Moore, Pianist, October 26

World
Mr. Moore has more colors on his palette than any but an expert can catalogue.

Times
He gave accurate readings of his numbers, at times cold and without feeling when he focused his attention too closely on correct placing of his fingers.

World
Mr. Moore has the happy gift of spontaneity in his work. He is past the babbling about touch and technique.

Josef Hofmann, Pianist, October 27

Herald
Mr. Hofmann seemed to be chiefly concerned with the singing of Schubert's songs.

Times
One missed the song in Mr. Hofmann's playing of it. (The Schubert fantasia.)

Erin Ballard, Pianist, October 29

Sun
A quite poetic young colorist.

Evening World
A want of color would appear to be her greatest need.

Max Pollikoff, Violinist, October 30

Sun
A broadly singing tone.

World
Mr. Pollikoff's tone is rather thin at times.

Evening World
The young man can let loose as big and as agreeable a tone as one would wish to hear.

Evening World
He already plays with noticeable finish and repose.

Sun
He lacks finish as yet and repose.

Mieczyslaw Münz, Pianist, October 31

Tribune
... a well supplied palette of expressive coloring.

Herald
... the palette of color beautiful, but not varied.

Clara Clemens, Contralto, November 1

Tribune
This varied assortment showed the contralto in better voice than she has been for the last two seasons. She sang with strong tones and more freedom.

Herald
Mme. Clemens was hardly at her best. Her rich voice was often forced.

Ilse Niernack, Violinist, November 2

Tribune
She showed ample technical skill.

Herald
But she has not yet sufficiently mastered the technique of her instrument.

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